
This is a reproduction of a library book that was digitized by Google as part of an ongoing effort to preserve the information in books and make it universally accessible.

Google[™] books

<http://books.google.com>





3 3433 03134402 5



VSO
Jan.

NEEDLEWORK, KNITTING
AND
CUTTING-OUT

BOOKS FOR NEEDLEWORK CLASSES.

Works by **BERTHA BANNER**,

Training-Teacher of Sewing and Dressmaking at the Liverpool Technical College for Women.

HOUSEHOLD SEWING, WITH HOME DRESSMAKING.

With 64 Illustrations. Crown 8vo. 2s. 6d.

MANUAL OF INSTRUCTION, with Diagrams on the

Cutting-out of Under-garments, for Elementary Schools, Secondary Schools, and Technical Classes. Crown 8vo. sewed, 1d.

MANUAL OF INSTRUCTION, with Diagrams on the

Drafting of Dress Bodices and Skirts on Mrs. Grenfell's Principles. Crown 8vo. small, 1d.

Works by **Mrs. H. GRENFELL**.

UNDER-LINEN CUTTING-OUT. With Diagrams on

Sectional Paper. A Simple System for Class and Self-Teaching. Four Sheets, 9d. each; or, Complete in Envelope, 2s. 6d.

PUPIL'S MANUAL FOR HOME STUDY. 1d.

DRESS CUTTING-OUT AND SINGLE AND DOUBLE-

BREASTED COATS. With Diagrams on Sectional Paper. A Simple System for Class and Self-Teaching. Three large Sheets, folded in Envelope, 1s. 6d.

PUPIL'S MANUAL FOR HOME STUDY. 1d.

PATTERN-MAKING BY PAPER FOLDING: a Simple

Method of Cutting Out Underclothing and Children's Dresses. By FANNY HEATH. With 17 Plates. 16mo. 2s.

Works by **EMILY G. JONES**,

Late Directress of Needlework to the Education Department.

A MANUAL OF PLAIN NEEDLEWORK AND CUTTING-

OUT. With 7 Plates and 20 Illustrations, and Frontispiece illustrating the Calico and Flannel Samplers required to be worked by Pupil Teachers in their fourth year. New Edition, Revised by Miss FANNY HEATH, late Senior Examiner to the London School Board, and by Miss S. LOCH, Senior Examiner to the London School Board. Crown 8vo. 3s. 6d.

SELF-TEACHING NEEDLEWORK MANUALS. New

Editions, Revised by Miss S. LOCH, approved by Miss FANNY HEATH.

Standards I. and II. 13 Diagrams,
1d.

Standard III. 11 Diagrams, 1d.

Standard IV. 11 Diagrams, 2d.

Standard V. 11 Diagrams, 3d.

Standards VI. and VII. 27 Dia-
grams, 3d.

Complete. 73 Diagrams, 1s.

LONGMANS, GREEN, & CO., 39 Paternoster Row, London
New York and Bombay.

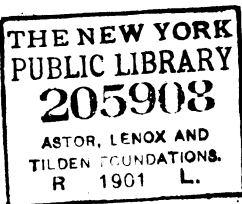
LONGMANS' COMPLETE COURSE
OF
NEEDLEWORK, KNITTING
AND
CUTTING-OUT

BY
MISS T. M. JAMES

WITH 444 ILLUSTRATIONS

LONGMANS, GREEN, AND CO
39 PATERNOSTER ROW, LONDON
NEW YORK AND BOMBAY
1901

All rights reserved



THIS LITTLE MANUAL
IS AFFECTIONATELY DEDICATED TO
MY FELLOW TEACHERS
WITH THE SINCEREST HOPE THAT IT WILL BE FOUND
HELPFUL AND PRACTICAL
IN WHAT IS UNIVERSALLY ACKNOWLEDGED TO BE
A VERY IMPORTANT BRANCH OF EDUCATION

PREFACE

THIS text-book on Needlework and Cutting-out is the outcome of many years' practical experience, and it is hoped that it will be found helpful to the noble army of teachers who are at work in schools, and to those young and enthusiastic girls, who are every year coming forward to devote the best of their lives to the responsible work of teaching and training the children of our schools, in order to fit them for the onerous duties of their future life.

School-days are the time when many wholesome truths are instilled, to bring forth fruit in years to come. The girls of the present will be the mothers of the future, and one of the essentials of good wifehood and motherhood is to know how to use the needle, and apply it in everyday use, for the benefit of others as well as themselves, and in this way to cultivate the Christian grace of unselfishness.

Many 'talks' can be had with the girls, especially the older ones, in the needlework lessons, when they can be taught to realise to a certain extent that

‘Self-reverence, self-knowledge, and self-control.

These three alone lead life to sovereign power’;

and that by following and perfecting themselves in womanly and home accomplishments, they will be doing their part in

life's great problem as effectually as any heroine of whom they may have read or heard.

‘They also serve who only stand and wait.’

The subject-matter of the book is arranged under four heads for convenience, and each branch is exhausted before another is begun.

Too much importance cannot be laid on the drills. If these are mastered thoroughly the rest is easy, for it very often happens that bad sewing is the result of the wrong use of apparatus, both as regards handling and application.

The Appendix shows the present requirements of the Code, for scholars, pupil-teachers, students, and acting-teachers, with Her Majesty's Inspectors' Instructions on the examination requirements.

T. M. J.

CONTENTS

PART Ia

NEEDLEWORK DRILLS

INTRODUCTION

	PAGE
DRILLS : THIMBLE DRILL	5
NEEDLE DRILL	10
POSITION OR WORK DRILL	15
STITCH DRILL	21
SEAMING DRILL	23
SCISSORS, AND HOW TO USE THEM	25
THE INCH TAPE OR RULER	28
THE KNOT DRILL	29

PART Ib

STITCHES

CHAPTER

I. HEMS AND HEMMING	31
II. SEAMING	40
III. STITCHING AND TAPES	52
IV. PLEATING AND GATHERING	65
V. HERRING-BONING	76
VI. BUTTONS : METHODS OF SEWING ON	85
VII. BUTTON-HOLES	90
VIII. TUCKS	97
IX. GUSSETS AND STRENGTHENING-TAPES	105
X. WHIPPING	116

PART I_c

ORNAMENTAL STITCHES

CHAPTER	PAGE
XI. HEMSTITCH	122
XII. CORAL OR FEATHER STITCHING	126
XIII. STEM-STITCH, KNOTTING, SATIN-STITCH	130
XIV. SMOCKING AND GAGING	135
XV. MARKING, SCALLOPS, BLANKET STITCHES, CHAIN STITCH	138

PART I_d

OCCASIONAL PROCESSES

XVI. COUNTER-HEM, FRENCH SEAM, MANTUA-MAKER'S HEM, OVER-CASTING	151
XVII. PIPING, CROSSWAY BANDS FOR FALSE HEMS	156
XVIII. FRONTS OF CHEMISES AND NIGHTDRESSES, PLACKET- HOLE, GATHERING FOR SKIRT WAISTS	160
XIX. BUTTON-HOLES WORKED ON CROSSWAY MATERIAL	169
XX. LOOPS, EYELET-HOLES, HOOKS AND EYES	172
XXI. BINDING OF FLANNEL	177

PART II_a

MENDING

XXII. INTRODUCTION	180
XXIII. PATCHING IN FLANNEL	183
XXIV. PATCHING IN OTHER WOOLLEN MATERIAL	189
XXV. CALICO-PATCHING	192
XXVI. PRINT-PATCHING	200

PART II*b*

DARNING

CHAPTER	PAGE
XXVII. INTRODUCTION—DARNING FOR THIN PLACE	205
XXVIII. PLAIN DARNING ON STOCKING-WEB MATERIAL	211
XXIX. DARNING A HOLE IN STOCKING-WEB: COMMON METHOD	216
XXX. GRAFTING, TAKING UP A LADDER	225
XXXI. SWISS-DARNING	228
XXXII. STOCKING-WEB DARN, PATCHING A HOLE IN STOCKING-WEB MATERIAL	234
XXXIII. BREAKFAST-CUT DARN	245
XXXIV. HEDGE-TEAR DARN	251

PART III

KNITTING

XXXV. INTRODUCTION	256
XXXVI. KNITTING DRILL	258
XXXVII. THE STITCHES: KNITTING WITH TWO NEEDLES	266
XXXVIII. KNITTING WITH FOUR NEEDLES	274
XXXIX. PARTS OF A STOCKING	280
XL. PARTS OF A STOCKING (<i>continued</i>)	292
XLI. KNITTED STOCKINGS AND SOCKS	299
XLII. KNITTED GLOVES, MITTENS, CUFFS, MUFFLERS, AND LACE	308
XLIII. VARIOUS USEFUL GARMENTS: BABIES' BOOTS, GLOVES, SHIRT, HUG-ME-TIGHT, SCHOOL CAP, KNEE-CAP, KNITTED CORD, KILT PATTERN FOR PETTICOAT, WOOLLEN COMFORTER, RAISED-LEAF PATTERN FOR QUILT	321

PART IV

CUTTING-OUT

CHAPTER	PAGE
XLIV. INTRODUCTION AND GENERAL REMARKS	336
XLV. CHEMISES	339
XLVI. TO CUT OUT CHEMISES	346
XLVII. WORKING-WOMEN'S CHEMISES	350
XLVIII. DRAWERS OR KNICKERBOCKERS	355
XLIX. NIGHTGOWNS	367
L. PINAFORES AND OVERALLS	376
LI. FLANNEL PETTICOAT	384
LII. DAY SHIRTS	388
LIII. NIGHT-SHIRTS	395
LIV. GARMENTS REQUIRED BY PUPIL-TEACHERS AND STUDENTS	404
LV. GARMENTS FOR A BABY	408
LVI. A CHILD'S FROCK BODY, TWO SIZES; TWO PETTICOAT BODICES	426
LVII. COMBINATIONS	427

APPENDIX

SCHEDULE III. (B)

COURSE OF NEEDLEWORK FOR SMALL SCHOOLS	435
NO. 32 (INSTRUCTIONS TO INSPECTORS)	437
APPENDIX I. OF REVISED INSTRUCTIONS	437
REQUIREMENTS OF THE CODE FOR EACH STANDARD	439
MATERIALS REQUIRED FOR THE EXERCISES	441
SYLLABUS OF NEEDLEWORK EXERCISES FOR SMALL SCHOOLS	443
MATERIALS REQUIRED FOR THE EXERCISES	443
NEEDLEWORK SYLLABUS FOR PUPIL-TEACHERS	444
" " " SCHOLARSHIP EXAMINATION	445
" " " STUDENTS IN TRAINING COL- LEGES AND ACTING-TEACHERS	446
INDEX	447

LIST OF ILLUSTRATIONS

FIGS.		PAGE
1- 26.	ON THE NEEDLEWORK DRILLS	6- 28
27- 39.	HEMMING	33- 40
40- 55A.	SEAMING	41- 51
56- 63.	BACKSTITCHING	53- 58
64- 75.	TAPES	59- 64
76- 79.	PLEATING	65- 68
80- 89.	GATHERING	69- 75
90-103.	HERRING-BONING	77- 84
104-107.	BUTTONS	86- 90
108-122.	BUTTON-HOLES	91- 96
123-127.	TUCKS	98-100
128-135.	RUNNING	100-105
136-145.	GUSSETS	106-111
146-155.	STRENGTHENING-TAPES	112-115
156-161.	WHIPPING	117-120
162-164.	HEMSTITCHING	123-125
165-168.	FEATHER-STITCHING	127-129
169-170.	STEM-STITCH	131
171-172.	KNOTTING	132-133
173.	SATIN-STITCH	134
174-176.	SMOCKING	136-137
177-185.	MARKING	140-145
186-187.	SCALLOPING	147
188-189.	BLANKET-STITCHES	148
190-191.	CHAIN-STITCH	149

FIGS.		PAGE
192-194.	COUNTER-HEM	152
195-196.	FRENCH SEAM	153
197-198.	MANTUA-MAKER'S HEM	154
199.	OVER-CASTING	155
200-205.	PIPING	156-158
206-207.	CROSSWAY PIECES	159-160
208-214.	FRONTS OF CHEMISES AND NIGHTGOWNS	161-164
215-219.	PLACKET-HOLES	165-167
220-221.	GATHERING FOR SKIRT WAISTS	167-168
222-225.	BUTTON-HOLES ON CROSSWAY MATERIAL	170-171
226-231.	LOOPS, EYELET-HOLES, HOOKS AND EYES	173-176
232-236.	FLANNEL BINDING	177-179
237-245.	FLANNEL PATCHING	184-188
246-249.	PATCHING IN OTHER WOOLLEN MATERIAL	190-191
250-259.	CALICO AND LINEN PATCHING	194-199
260-264.	PRINT PATCHING	201-204
265-268.	DARNING FOR THIN PLACE	208-210
269-274.	„ ON STOCKING-WEB	212-215
275-277.	„ A HOLE IN CANVAS	217-219
278-281.	„ „ STOCKING-WEB	220-224
282.	GRAFTING	226
283.	A LADDER	227
284-296.	STOCKING-WEB DARN	229-241
297-298.	PATCHING IN STOCKING-WEB	243-244
299-312.	BREAKFAST-CUT DARN	246-250
313-318.	HEDGE-TEAR DARN	251-255
319-326.	KNITTING DRILL	259-265
327-333.	„ WITH TWO NEEDLES	267-273
334-338.	„ WITH FOUR NEEDLES	275-279
339-343.	„ PARTS OF A STOCKING (CALF)	281-287
344-347.	„ „ „ „ (HEELS)	289-294
348-350.	„ „ „ „ (TOES)	295-298
351-353.	„ STOCKINGS AND SOCKS	303-306
354.	A FANCY STITCH IN KNITTING	314
355-359.	LACE PATTERNS IN KNITTING	316-320

LIST OF ILLUSTRATIONS

XV

FIGS.		PAGE
360.	FANCY PATTERNS IN KNITTING	325
361.	KILT PATTERN FOR PETTICOAT-KNITTING	332
362-365.	CHEMISES	343-345
366.	CROSSWAY PIECES FROM SLOPE OF NECK	347
367-368.	CHEMISES WITH GORES	351-352
369-374.	SLEEVES OF CHEMISES	353-355
375-380.	DRAWERS OR KNICKERBOCKERS	357-363
381.	CIRCULAR BAND FOR DRAWERS OR FLANNEL PETTICOAT	366
382-386.	NIGHTGOWNS	370-376
387-388.	PINAFORES	378-380
389 <i>a,b,c</i> .	OVERALLS—(<i>a</i>) BODY, (<i>b</i>) SLEEVES, (<i>c</i>) SADDLE	380-381
390.	FLANNEL PETTICOAT	387
391-392.	NECK SLOPE OF SHIRT	391
393-397 <i>A</i> .	SHIRTS	397-403
398-400.	COOKING-APRON	405
401-402.	BABY'S SHIRTS	409
403-405.	PILCH	410-411
406-407.	BARROWS	413-415
408.	PETTICOAT BODICE	416
409-410.	BABY'S NIGHTGOWN	417-418
411-412.	BABY'S DAYGOWN	420
413.	SLEEVE OF DAYGOWN	421
414-418.	BABY'S ROBE	422-423
419-420.	BABY'S FROCK BODICE	424-425
421.	JOINED RUNNER FOR FROCK BODICE	425
422-424.	CHILD'S FROCK BODICES	426
425-426.	CHILD'S PETTICOAT BODICES	427
427-431.	COMBINATIONS	428-430

PART I_a

NEEDLEWORK DRILLS

INTRODUCTION

THE subject of needlework is a wide and extensive one, and it is essentially woman's work. With many, however, it is not a favourite study, but with teachers it is bound to command a certain amount of consideration, as it forms an important item in the curriculum of school-work, and in the syllabuses for their own examinations. Apart from this, every conscientious teacher, with the future welfare of her girls at heart, must feel that their education will be sadly incomplete, if they are allowed to leave school without an intelligent knowledge of 'needlework,' and as much as possible of 'cutting-out.'

The 'Code' recognises its importance, and provides that our girls shall be duly instructed in all the branches of plain sewing, but it is a matter of great regret that the knowledge so gained is not put to a more practical use. Often, the only sewing that is done is that which is performed during the three hours per week at school. In spite of all our efforts, we are often shocked by the utter want of respect for, and care of clothing—a piece of string for a tape, a pin for a button, a cobble for a mend, &c.; and when this sad state of things does not exist, it frequently happens that good material is spoiled by bad cutting-out and putting together.

There are some people who think that girls take to sewing naturally. Some few do perhaps, but as a rule, no idea

could be more mistaken. This, like all other things, requires to be very carefully taught and learnt, and then practised diligently, before anything like perfection can be attained. Even with all this, many never excel in needlework, but they are generally keen critics. Why is it that dressmakers so generally say that when young girls go to them as apprentices they do not know how to sew? Is it not due chiefly to their leaving school so early, before they have gained the ability to apply their methods and knowledge to a practical use? The stitches are too small, and they make too great a task of their work. They often find the handling of the garments rather a trial. These difficulties are, however, soon overcome if there is an intelligent interest in the work, which must exist if the rudiments have been well taught. Young girls should take a pride in making their own underlinen, and in keeping it nicely in repair. Cheap machine-made garments are much dearer in the long run, as durability is often sacrificed to ornamentation, and the stitching gives way to the first pull. Old ladies will sometimes show us specimens of work done in *their* young days—wonderful samplers, quilts, lace, tapestry, &c.—and we look at it and marvel at their skill, patience, and perseverance, and to some extent regret that work of the same kind is crowded out in the present day.

The old days of patchwork quilts helped much to train the girls of long ago to make neat stitches and to delight in this most useful branch of domestic knowledge.

To-day, the sewing-machine has usurped hand-labour with the stitches, and 'marking-ink' has taken the place of the old-fashioned cross-stitch marking. Every old method must give way to the modern speed; but, be this as it may, hand-sewing is much preferred by many ladies, and it always commands a good price.

In order, then, that the most practical use can be made of lessons given in needlework, they must be as bright and interesting as it is possible to make them, always giving due time to their preparation.

If this be done, then not only lessons in the subject itself will be given, but a deep and lasting moral training in habits of thrift, observation, comparison, exactness, construction, and economy. The flexibility of the hands and fingers, which comes from handling such apparatus as that for needlework, may prove of the utmost importance in after-life.

The needlework lessons, too, encourage quietness, and the interest that is awakened in any special piece of work often incites the girls to do something similar as a pastime in their leisure moments. Children delight in seeing the result of their labours, so that a sympathetic teacher, by fostering this natural inclination in this way, will find that it is possible to get them to take a great pride in their sewing. They are always keenly appreciative of blackboard drawings, and a teacher who can readily and easily supplement her remarks by telling illustrations, has an unlimited power for obtaining good results.

Success, to a certain extent, depends on the way in which a thing is begun. 'A thing well begun is half done,' is a wise old saying, and in order to carry this out, it has been found by practical teachers that all the rudiments of sewing are best taught by a series of drills, in order that little fingers may become skilful and dexterous.

These arrange themselves as follows :—

- | | |
|------------------------------|------------------------------|
| 1. Thimble Drill. | 5. Stitch Drill. |
| 2. Needle Drill. | 6. Position Drill (seaming). |
| 3. Position Drill (hemming). | 7. Scissors Drill. |
| 4. Needle-holding Drill. | 8. Measure Drill. |
| 9. Knot Drill. | |

N.B.—1. Each drill to be introduced as the children advance and become proficient.

2. The drills must be supplemented by blackboard drawings and demonstrations.

Many excellent manuals have been written on needlework, and it is not easy to say anything new about it; but as the following pages are the result of many years' practical

experience, it is to be hoped that they will be found useful by some teachers.

The idea in the arrangement of the subject-matter, is to keep each section separate, without reference to the standards. At the same time the requirements of the Code are fully covered, and each section is exhausted before another is begun.

DRILLS

Education as a science commences in the babies' class of an Infant school. Here it is that the mind of the little one is trained to receive those first impressions, that are, in their development, to play such an important part in its future life.

Many of the fresh ideas are taught by means of 'drills,' which are certain commands given in a special manner, by which numbers of children will act with the precision of an individual. They are consequently of the utmost importance in dealing with large classes.

Some teachers object to them, on the plea that they do not, in practice, pay for the time expended on them. This may be right in some cases, but, as a rule, if they are taken slowly, with each detail an introduction to actual practice, the advantages are likely to greatly outweigh the disadvantages.

Their uses are manifold. They help to interest and attract, and considerably aid prompt attention and obedience.

They tend to make the children careful, accurate, and on the alert.

They largely cultivate the habit of observation and imitation.

To make the drills really useful, 'Line upon line, little by little,' must be the motto. The teacher must be bright and cheery, possessing an abundant store of patience, and only satisfied when every little girl has thoroughly mastered each detail. At the same time, she must be careful that the

lesson is not long enough to tire and weary the children. The slightest approach to laxity will make the drills worse than useless.

Before beginning the needlework drills, the children should be exercised in the use of their right and left hands, so that they can readily, on the word of command, raise the one asked for; and they should also be exercised in distinguishing the fingers.

It will be necessary, too, to explain to the children that the teacher's right hand is opposite their left hand, and *vice versa*. This may be demonstrated by asking individual children to come out and face the class, when the fact will be proved to them. If this be done, it will obviate the necessity for the teacher to work left handed, which, of course, is impracticable in the knitting exercises. Difficulties may be simplified by the teacher partly turning her back to the class, so that the children may see her as they are. Many teachers, however, prefer to teach left handed, so that they face the class and work with the children the whole time.

THIMBLE DRILL

This should be preceded by an object-lesson on the thimble, when the little girls will have learnt its name, why so called, and its use.

Apparatus for Class.—A box of thimbles of sizes suitable for the children.

Each child must be given a thimble to fit the middle finger of her right hand, which should be placed on the desk in front of her.

The teacher must stand before the class in such a position that every child can see all her actions. In the drills, either the numbers or the directions may be used. Some teachers prefer one way, some the other, but the numbers greatly save the voice (which is a consideration) when the drill is known, and the children quite understand what direction they stand for.

One excellent mistress said she preferred the commands, as, with so many drills, the numbers were apt to lose their special significance.

THE DRILL

Full Directions

Word of Command

- | | |
|--|---------------------------------|
| 1. Right hand raised with the fingers open. | 1. Right hand—show. |
| 2. Close the fingers into the palm, placing the thumb over the forefinger and raising the middle finger. | 2. Show middle finger. (fig. 1) |

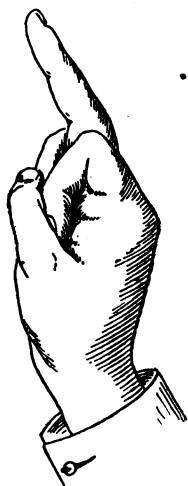


FIG. 1

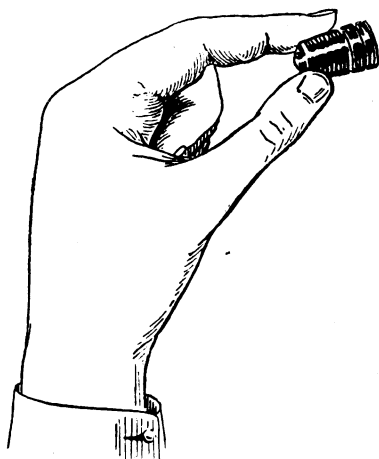


FIG. 2

- | | |
|---|------------------------------------|
| 3. Left hand raised with the palm uppermost. | 3. Left hand—show. |
| 4. Place the thumb and forefinger of left hand on the thimble and hold it up. Turn towards the right. | 4 Take hold thimble—turn. (fig. 2) |

*Full Directions**Word of Command*

- | | |
|---|--|
| <p>5. Bring the right hand towards the left; hold the thimble with the hole towards the middle finger of right hand, place it on the top, and press with the thumb.</p> <p>6. Left hand away, and right hand held in position to show the thimble on.</p> | <p>5. Put it on.
(fig. 3)
Press. (fig. 4)</p> <p>6. Show. (fig. 5)</p> |
|---|--|

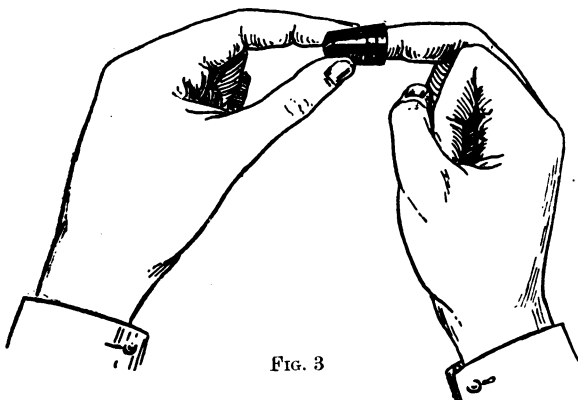


FIG. 3

To take the Thimble off

- | | |
|--|--|
| <p>1. Right hand raised to show the thimble on.</p> <p>2. Take hold of the thimble with the thumb and forefinger of the left hand.</p> <p>3. Remove the thimble from the finger of the right hand.</p> <p>4. Thimble to be placed on the desk in the first position, and hands folded.</p> | <p>1. Show thimbles.
(fig. 5)</p> <p>2. Take hold.
(see fig. 3)</p> <p>3. Off.</p> <p>4. Desk.</p> |
|--|--|

N.B.—The words of command are as brief as possible, so that if they are used, the minimum of voice energy will be employed.

Teachers must fully demonstrate each step, and inspect individually if possible.

The children must be taught from the first the importance of the use of the thimble.

At the close of the drill, the thimbles may be passed to the end of the rows, when the class monitor will place them in the thimble-box.

The teacher will see that they are safely put in their accustomed place ready for future use. The passing in of



FIG. 4



FIG. 5

the apparatus used in all the drills should form part of the lesson as an aid to discipline.

When considerable practice has been given in the above drill, and the children are able to handle the thimble easily, the following may be substituted, where only the right hand is required.

Let each child have her thimble in front of her as before, and proceed.

*Full Directions**Word of Command*

- | | |
|--|---|
| <ol style="list-style-type: none"> 1. Right hand raised with the palm turned to the left. 2. With the thumb and forefinger of right hand, take hold of the thimble, and turn the hole towards the middle finger. | <ol style="list-style-type: none"> 1. Right hand—show. 2. Take hold thimble. (fig. 6) |
|--|---|



FIG. 6



FIG. 7

- | | |
|--|--|
| <ol style="list-style-type: none"> 3. Move the middle finger so as to straighten it over the hole of the thimble. 4. Turn the thimble so that it passes on to the top of the middle finger, and push with the thumb to make it firm. 5. Right hand held in position to show the thimble on. | <ol style="list-style-type: none"> 3. Middle finger. (fig. 7) 4. Push. (see fig. 4) 5. Show. (see fig. 5) |
|--|--|

NEEDLE DRILL

An object-lesson on the needle should be given previous to the drill.

Revise the parts of the needle, with their uses—the eye to carry the thread, the point to pierce the work, and the needle itself to hold the material to form the stitch.

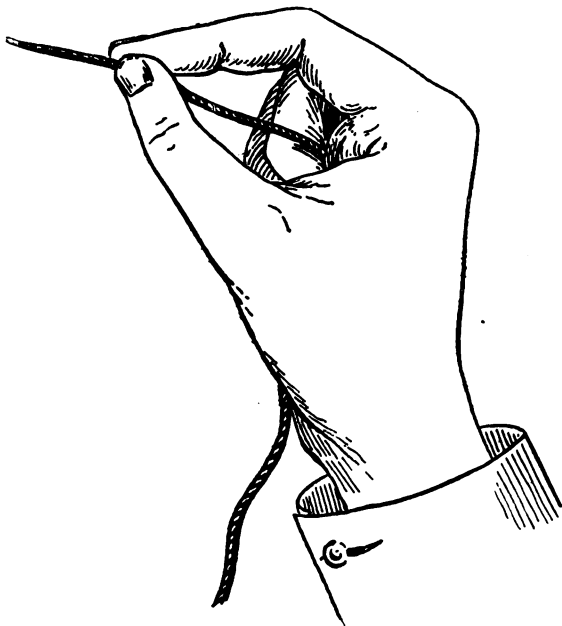


FIG. 8

The apparatus required will be a carpet or very coarse packing-needle, and fine twine or knitting cotton for the teacher, and coarse blunt-topped needles, about $2\frac{1}{2}$ in. long, called 'baby-threaders,' for the little ones. Fine twine or knitting-cotton may be used for thread, although some teachers prefer ordinary coloured sewing-cotton in half-yard

lengths. Place the cotton opposite the right hand and the needle opposite the left.

*Full Directions**Word of Command*

- | | |
|---|-----------------------------|
| 1. Raise the right hand as for thimble drill. | 1. Right hand—
show. |
| 2. With the thumb and forefinger of the right hand take up the cotton, about half an inch from one end. | 2. Hold cotton.
(fig. 8) |

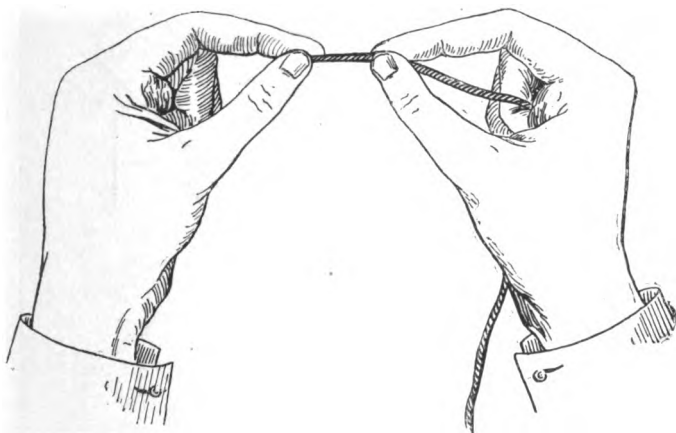


FIG. 9

- | | |
|---|-----------------------|
| 3. Bring the left hand up to meet the right, take hold of the end, and with the thumb and forefinger of the left hand flatten and roll the end to make a point, so that it will pass easily through the eye of the needle. (Demonstrate that the children must roll WITH THE TWIST of the cotton.) | 3. Twist.
(fig. 9) |
|---|-----------------------|

*Full Directions**Word of Command*

- | | |
|--|---|
| <p>4. Show children how to take up the needle, with the eye upwards, with the left thumb and forefinger, folding the other fingers into the palm of the hand.</p> <p>5. Show how to bring both hands together with the end of cotton opposite the eye of the needle.</p> | <p>4. Take up needle.
(fig. 10)</p> <p>5. Hold.</p> |
|--|---|

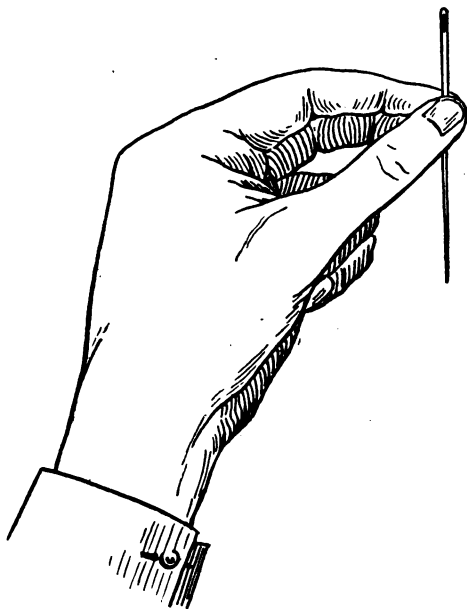


FIG. 10

- | | |
|---|---|
| <p>6. The children must now pass the end through the eye for about half an inch, and then slip the thumb and forefinger over the eye to catch the short end. The left hand must be kept steady while the right hand does the work</p> | <p>6. Thread.
(figs. 11A & 11B)</p> |
|---|---|

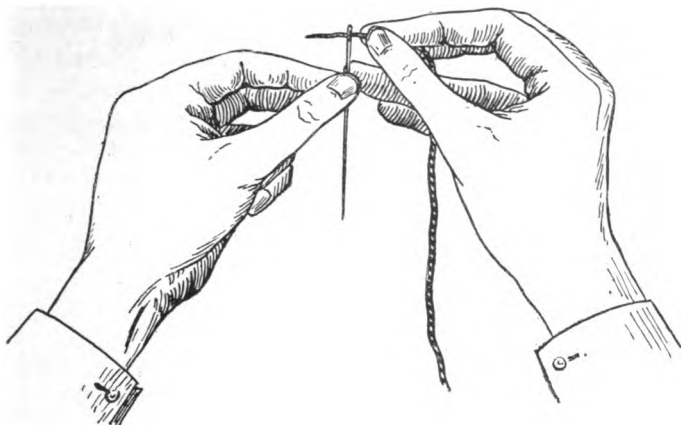


FIG. 11 A

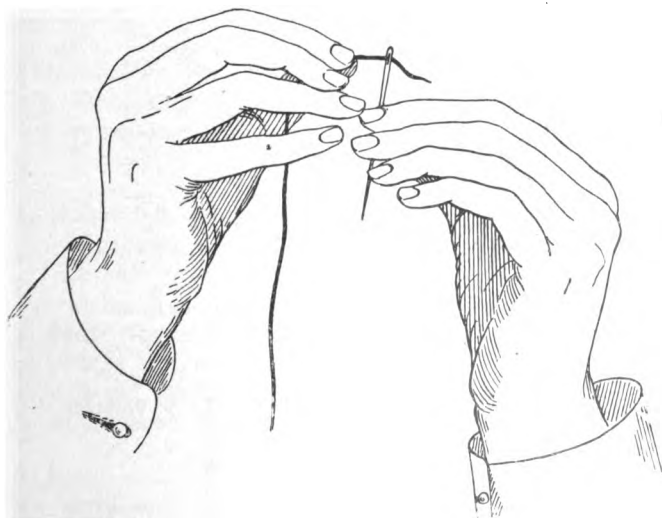


FIG. 11 B

*Full Directions**Word of Command*

- | | |
|---|---|
| <p>7. Show how to pull the end through for about four inches, and notice that this gives a long and short end.</p> <p>8. Let the children take hold of the needle with the right thumb and forefinger and show needle threaded.</p> | <p>7. Pull.</p> <p>8. Show. (fig. 12)</p> |
|---|---|

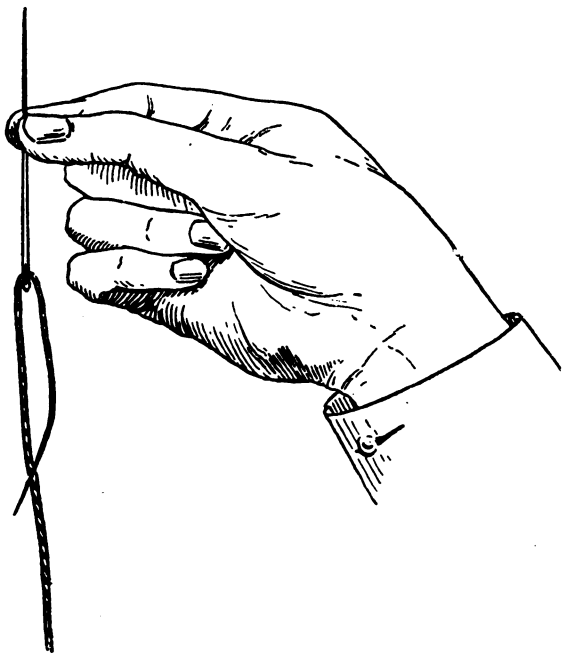


FIG. 12

- | | |
|---|---------------------------------------|
| <p>9. Show children how to take hold of long end with the thumb and forefinger of the left hand, and draw out the thread.</p> <p>10. Place the apparatus as at the beginning of the lesson by crossing the hands.</p> | <p>9. Unthread.</p> <p>10. Desks.</p> |
|---|---------------------------------------|

N.B.—Left and right hand, and finger exercises should precede every needlework drill.

Careful demonstration, inspection, and repetition of each detail must be done by the teacher, as this is a very difficult exercise. As the class becomes proficient, the baby-threaders may give place to large sewing-needles, and then to finer needles gradually, till the children are able to thread ordinary sewing-needles with suitable cotton with ease and skill.

POSITION OR WORK DRILL

The next step is to show the children how to hold their strips of work ready for hemming.

Apparatus.—A large piece of coarse material with a hem folded for the teacher, and strips of paper or soft calico for the children, with hems about $\frac{1}{4}$ of an inch fixed for them.

Each child must have her strip placed horizontally before her on the desk, with the fold of the hem uppermost and nearest the teacher. Lead the children to notice that the material has been turned over, and that there are long horizontal stitches on the fold to keep it secure, called tack-ing stitches; the fold itself is called a hem, and it is now on the wrong side. Then proceed to teach the drill.

<i>Full Directions</i>	<i>Word of Command</i>
1. Raise left hand and hold it in a horizontal position, with the palm turned to the chest, and about six inches from it.	1. Left hand— show.
2. Show the children how to close the three fingers into the palm, and extend the thumb and forefinger.	2. Position. (fig. 13)
3. Right hands to be raised.	3. Right hand— show.
4. Show children how to take hold of strip with the thumb and forefinger of the right hand near the end.	4. Hold work. (fig. 14)

*Full Directions**Word of Command*

5. Let the children work with the teacher in placing the hem over the end of left forefinger, so that the edge of the hem comes just at the bottom of the nail.

5. Place over.



FIG. 13

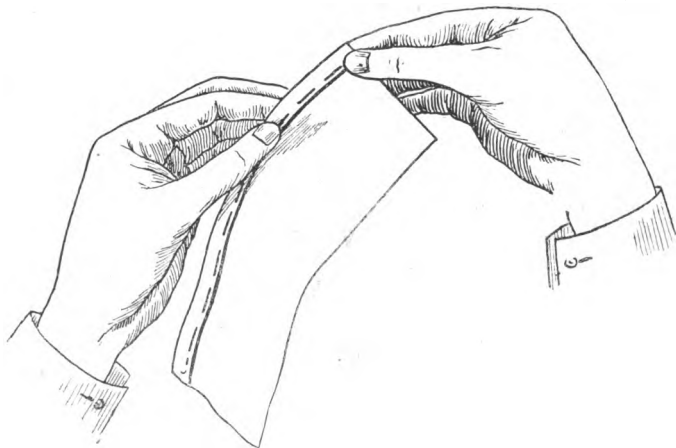


FIG. 14

6. Show the children how to hold the work in place, by the left thumb and middle finger, with the edge of the hem opposite the centre of the thumb-nail.

6. Position.
(fig. 15)

*Full Directions**Word of Command*

7. The children must next take hold of the right end of the work with the right thumb and forefinger, and pass the left thumb and forefinger to the other end, and place it on the desks as at the beginning of the lesson.
7. Hold with both hands.
8. Desks.

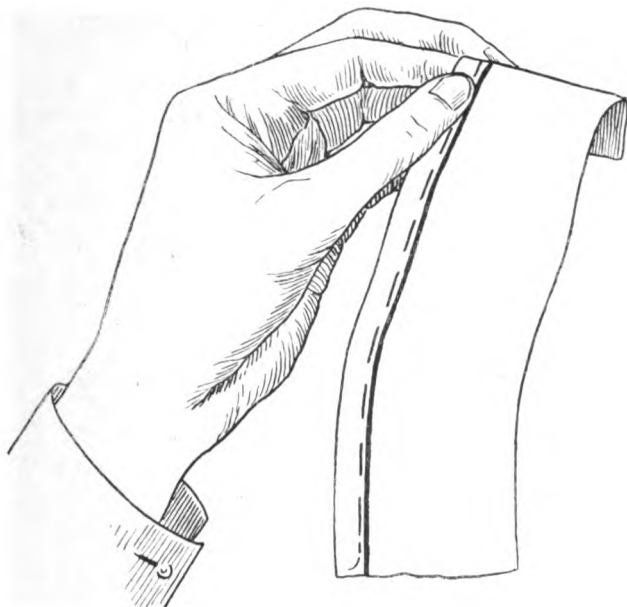


FIG. 15

When the children are proficient in the above drills, proceed to teach them how to hold the needle in position for making a stitch. Supply each child with a strip of paper, a coarse needle (No. 5 between), and a thimble.

THE DRILL

*Full Directions**Word of Command*

1. Show the children how to take hold of the needle about the middle, nearer the eye than the point, with the thumb and forefinger of the right hand, the eye towards the right hand.

1. Take up needle.
(fig. 16)

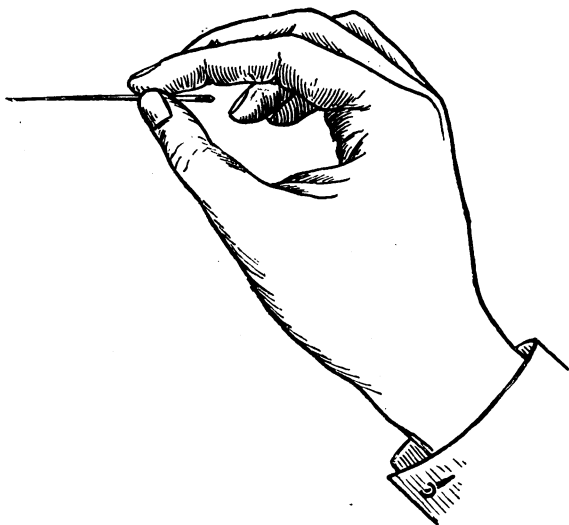


FIG. 16

2. Show the children how to use their thimble and to hold the needle ready for putting in the work by placing the top of the thimble to the eye of the needle.
3. Next demonstrate how to place the point of the needle just below the edge of the hem, with the point to the middle of the thumb-nail.

2. Position.
(fig. 17)

3. Needle to work.
(fig. 18)

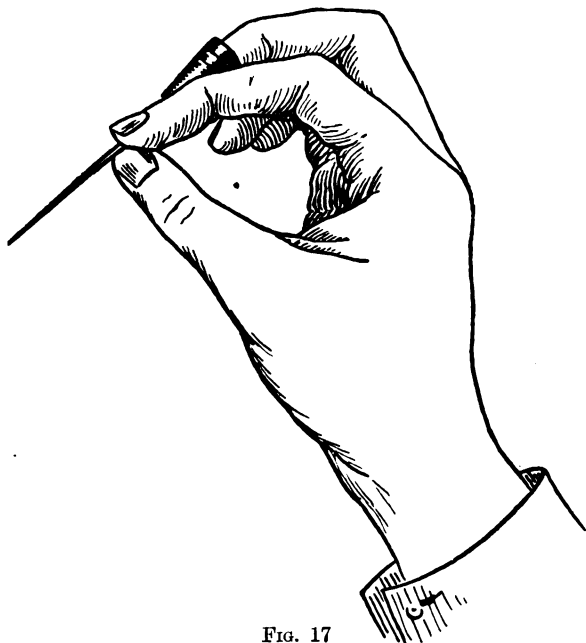


FIG. 17

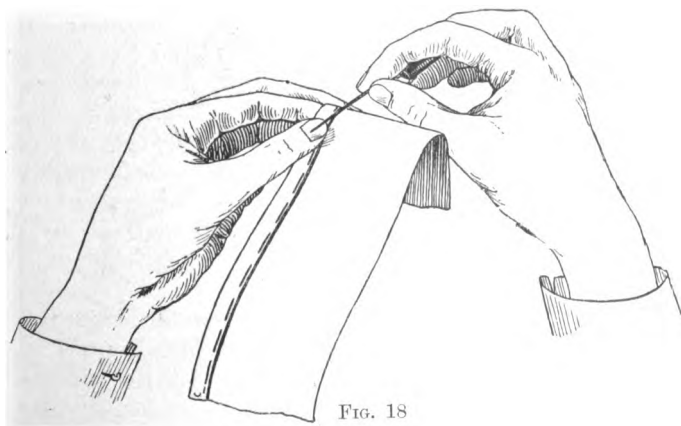


FIG. 18

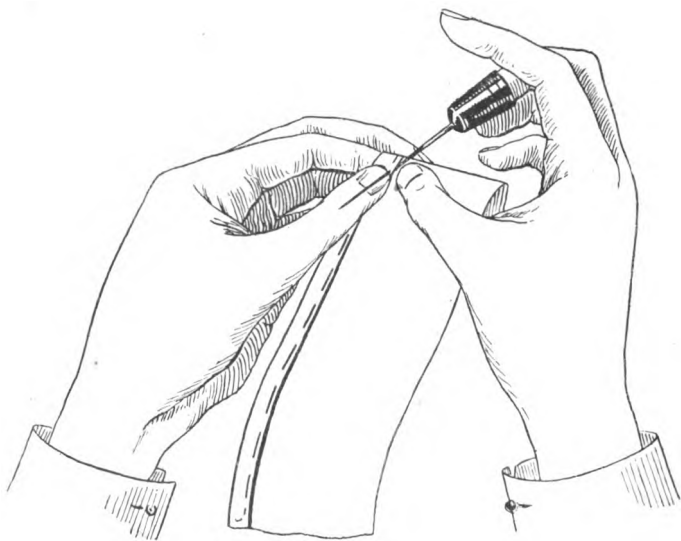


FIG. 19

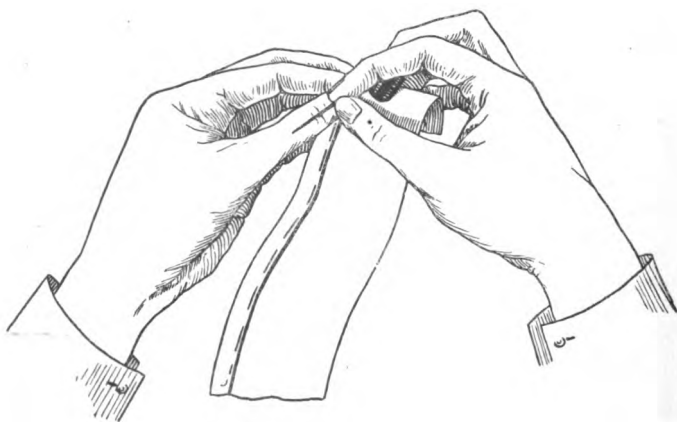


FIG. 20

*Full Directions**Word of Command*

- | | |
|--|--------------------------------------|
| 4. Show them how to take up a stitch with the needle in the same direction, and bring the needle out at the middle of the thumb-nail. | 4. Stitch.
(fig. 19) |
| 5. Show them how to push with the thimble, at the same time resting the right thumb on the left forefinger, and raising the right forefinger off the needle. | 5. Push.
(see fig. 19) |
| 6. When the needle is pushed nearly through, take hold of the point with the right thumb and forefinger, and pull through towards the right shoulder. | 6. Pull through.
(fig. 20) |

N.B.—This drill requires much time and patience, and must be taken slowly, so that each detail is thoroughly and correctly mastered. It will, in the long run, well repay the trouble that has been taken.

STITCH DRILL

The drill that naturally follows the needle-holding drill is the **stitch drill**, when the children handle the thread as well as the needle. This will come very easy if the previous drills are known.

Apparatus.—A large piece of coarse material with hem fixed for the teacher, with a suitable needle and thread. Each child must be supplied with a strip of calico fixed for hemming, the cotton fastened on, about twelve stitches done, and the needle ready to be pulled through.

Bring the children up to the new step by means of their drills, and make sure that they are all exactly and precisely ready to begin.

THE DRILL

*Full Directions**Word of Command*

1. Show the children how to take hold of the needle, pull it through, and pass the middle finger over the double thread at the eye of the needle, and bend the other two fingers into the

1. Take hold needle.
(fig. 21)



FIG. 21

hand, so that the thread falls over them, then raise those two fingers and pull in the stitch—not tightly. (The teacher must demonstrate this very carefully.)

2. Draw out.

*Full Directions**Word of Command*

- | | | |
|------------------------|--------------------|----------------|
| 2. Needle held ready. | } See figs. 17-20. | 2. Position |
| 3. Needle to work. | | 3. Work. |
| 4. Take up the stitch. | | 4. Stitch. |
| 5. Push with thimble. | | 5. Push. |
| 6. Take hold of point. | | 6. Hold point. |
| 7. Pull through. | | 7. Draw out. |

Recapitulate from No. 1. For the first few lessons the children may be taught after No. 4 to turn the work over, and see if the needle shines through. If it does, put the work in position and proceed with No. 5; if not, the needle must be taken back and set in again.

Each new stitch must be made with the point of the needle well in front of the cotton from the last stitch. Show the children that the stitches they are making are slanting, and insist on big stitches being made for all first attempts, and at all times encourage good household sewing rather than very fine and tiny stitches.

POSITION DRILL—SEAMING

Apparatus.—The teacher must be supplied with a large coarse specimen which all the children will be able to see, and each child must have a specimen strip fixed ready for seaming placed horizontally before her.

Preliminary exercises in right and left hands should also precede this drill.

THE DRILL

*Full Directions**Word of Command*

- | | |
|--|----------------------------------|
| 1. Raise the left hand and hold it in position as for hemming. | 1. Left hand—show. (see fig. 13) |
| 2. With the right thumb and forefinger take hold of the work. | 2. Hold work. |
| 3. Show the children how to place the fixed edge down the side of the left forefinger. | 3. Place. (fig. 22) |

*Full Directions**Word of Command*

4. Demonstrate how the work must be held in position by the thumb and middle finger of the left hand.
4. Ready.
(fig. 23)

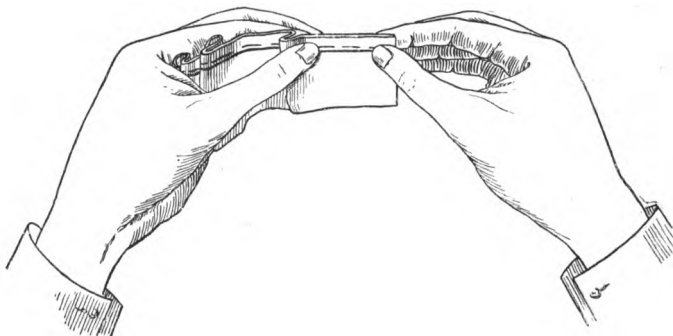


FIG. 22

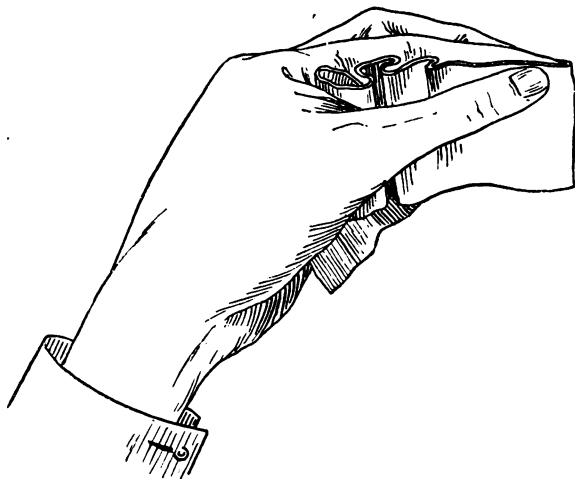


FIG. 23

- 5 Take hold of the work in the same way as in Position Drill, No. 7.
5. Desks.

It is not necessary to take a drill for the seaming stitch, as this may be taught quite easily by demonstration, after the hemming stitch is learnt. The method of holding the work, and the insertion of the needle, are the two chief details that are different in the stitch.

SCISSORS AND HOW TO USE THEM

Before taking this lesson on **how to use scissors**, first give an object-lesson on them, and refer to the home use of this article, and elicit that it is almost entirely a woman's implement. The children will then be familiar with the names of the various parts, and will have some idea of the different kinds and their uses. The fact that they are now going to learn how to use scissors themselves will be sufficient to arouse an excited interest in the lesson, as there always seems to be a superabundance of destructive energy to be used up, both in boys and girls, which to some extent may be allowed to escape by the use of the scissors. Has it not often been our experience to find that children will try the 'edge' of the scissors on each other, by cutting the hair or some part of their garments? And who is there that has not seen and remarked on the engrossment of a boy with a new pocket-knife and a piece of wood to cut up? He is kept happy and employed for hours with such an occupation, and scissors have a good deal of the same fascination for girls. The wrong or clumsy use of scissors sometimes leads to an accident, and it is a marvel that this is not more frequent.

By means of the **drill** that follows, the children may be taught the best way of handling their scissors, and, when they can do this freely and easily, to cut straight lines by means of creases, then curves and circles, previously drawn by a black-lead pencil round a disc, or they may be prepared by the compasses.

In proceeding with the lesson, the attention of the class must be directed to 'smooth' and 'jagged' edges. If in cutting straight lines the children snip their paper, a 'jagged'

edge will be the result, so from the first they should be encouraged to cut with the whole blade, and to notice that when they pass the scissors on for a new cut, the end of the last one comes to the cross of the blades. Curves are very difficult for children to cut nicely. At the same time, it is surprising what they can do in this respect when there is strict attention to detail.

It is extremely good practice for girls to learn to cut curves, as a good deal of muscular effort and freedom of the wrist are required, and this, with the easy manipulation of the hand, has as much to do with a good curve as the actual cutting.

Apparatus.—A large pair of scissors for the teacher, and small ones for the children; round-topped ones are to be preferred at first. Each child must have her pair placed horizontally before her, with the bows turned towards the right hand.

THE DRILL

Full Directions

Word of Command

- | | |
|--|----------------------|
| 1. Show right hands with the open palm towards the left. | 1. Right hands—show. |
|--|----------------------|

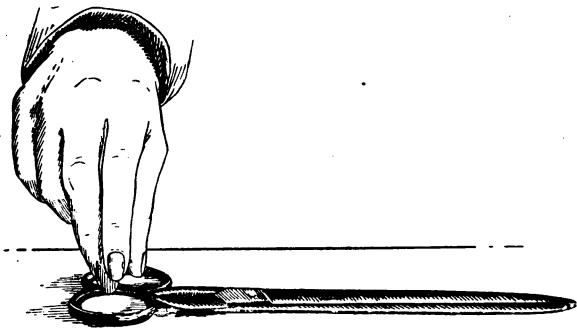


FIG. 24

- | | |
|---|----------------------------|
| 2. Place the thumb and middle finger of the right hand over the bows of the scissors. | 2. Over bows.
(fig. 24) |
|---|----------------------------|

*Full Directions**Word of Command*

3. Lift the scissors with the thumb and middle finger, at the same time passing them through the bows. Show that the thumb must go right through, but the middle finger only as far as the middle of the second phalange. The bow of the scissors must cross it at that place.

3. Lift. (fig. 25)

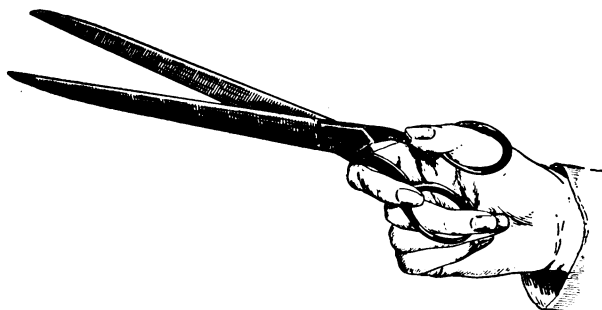


FIG. 25

4. Turn the right hand with the open palm towards the left, with the tops of the scissors pointing directly towards the teacher.

4. Show.

5. Separate the thumb and middle finger to OPEN the scissors, and bring them together again to SHUT them.

5. Open—shut.

6. Turn the hand so as to bring it to a horizontal position with the points of the scissors to the left.

6. Turn.

7. Place them on the desks as they were at first. Remove the thumb and middle finger and fold hands.

7. Desks.

8. Attention.

THE INCH TAPE OR RULER

Here again it is well to give an object-lesson on the 'Inch tape' or 'Yard measure,' to familiarise the children with it and its divisions.

Apparatus.—An inch tape and a large square of paper for the teacher, and smaller squares, say 5-inch, and inch tapes for the children. Arrange the apparatus so that the yard measure is rolled up and placed to the left, and the paper square in front of the child. Lead the children to notice that the papers given out to them are all of the same size, but that they are smaller than the teacher's. These sizes have been obtained by measurement, and they are going to find out for themselves the size of their squares by using the inch tape. By the end of the lesson they should also be able to name and measure the diagonals as well as the edges.

THE DRILL

*Full Directions**Word of Command*

- | | |
|---|--------------------|
| 1. Raise the left hand with the open palm turned towards the right. | 1. Left hand—show. |
|---|--------------------|

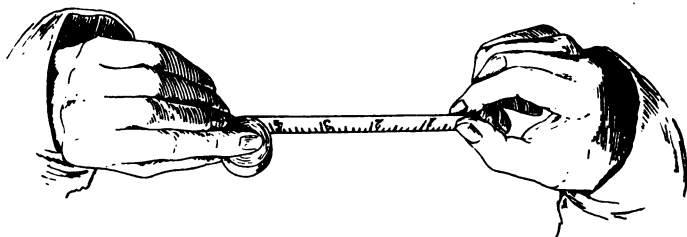


FIG. 26

- | | |
|---|-------------------------------|
| 2. Take up the rolled measure with the left thumb and forefinger, so that the end will be towards the right, and the markings of the inches &c. beginning with 1 uppermost. | 2. Hold measure.
(fig. 26) |
|---|-------------------------------|

*Full Directions**Word of Command*

- | | |
|---|--|
| <p>3. Take hold of the end towards the right, still holding the measure in the left hand, and unroll for a given number of inches, say 1, 2, 3, 4, &c. Then the halves and quarters may be taken.</p> <p>4. Hold the measure in the right hand, and roll it up to the end, guiding it with the left hand.</p> | <p>3. Show 1, 2, or 3 inches as the case may be. The teacher may call out any number.</p> <p>4. Roll up.</p> |
|---|--|

Now give names to the edges of the papers, calling the horizontal ones the **width**, and those on the right and left sides the **length**, and ask the children to measure them and be ready with the result.

After this, the teacher should crease diagonals on her own large square, and show the class, and then ask them to measure the diagonals on their own papers.

Sometimes, when short measurements are required, a flat ruler may be substituted for the tape measure, and also when two points must be connected by a line.

By way of change the children may be allowed to use a ruler, when they will see that this is quite as useful as the inch tape, and in some instances more so.

They should notice the difference in the two sides of the ruler—one is quite flat, and the other is shaved off on each edge, or bevelled, as we call it. The bevelled side is the one to place on their papers when they want to draw lines between two points.

This must be insisted on, as the disregard of this small detail will cause much trouble in future, as they cannot draw **neat** lines, **especially in ink**, unless they do so.

THE KNOT DRILL

We now come to the last of the drills, that of the **knot**. As a rule, the knot should be discountenanced, but for **tacking** it is generally used, and is permissible, as it is the

best means of securing the first stitch ; but, of course, it must be neatly and tidily made.

The following short drill will show how to make it neatly, so that when it has to be used it will not disfigure the work more than is necessary. A half knot is often used to secure the last stitch, both of tacking and sewing, by passing the needle through the last loop.

Apparatus.—A coarse needle and suitable cotton for the teacher, and threaded needles for the children laid on the desk to their right, ready for use.

THE DRILL

<i>Full Directions</i>	<i>Word of Command</i>
1. Right hand raised to show the palm of the hand towards the left.	1. Right hand— show.
2. Take hold of the needle to show the long and short ends with the point upwards.	2. Hold needle.
3. Hold the needle with the thumb and forefinger of the right hand, with the cotton between the second and third fingers, as in the stitch drill.	3. Position.
4. Take hold of the long end with the thumb and forefinger of the left hand and make a ring round the top of the forefinger, crossing the end with the needle thread.	4. Make ring.
5. Roll off with the thumb.	5. Twist.
6. Secure it with the middle finger of the left hand, and keep it in position, then pull with the right hand to tighten it.	6. Pull.
7. Hold the needle in the right hand to show the knot at the end of the thread.	7. Show.

PART I *b*

STITCHES USED IN MAKING GARMENTS

CHAPTER I

HEMS AND HEMMING

Description and Kinds—Uses—Fixing—The Stitch—Fastening on—Joining—Fastening off—Hemming of Curves and Hollows—Points to Avoid.

DESCRIPTION.—A **hem** is a double fold of material on loose parts of garments to secure the raw edges, and to give a neat finishing border. It is also used on articles of household and bed linen, such as sheets and tablecloths, and is the usual way of finishing off such things. It is either hemmed, machine-stitched, or seamed.

There are various kinds of hems :—

- a. The **ordinary hem**, which is seen on most garments.
- b. The **German roll hem**, which is the raw edge rolled as for whipping, and hemmed in the usual way.
- c. The **seamed hem**, which is specially used for sheets and tablecloths. The raw edges are turned as for ordinary hemming and tacked. The hem is then turned back and seamed. This is a very strong method, and at the same time quite neat if it is nicely flattened after the sewing.
- d. **Counter-hemming**, which is sometimes used for shoulder seams in pinafores. This is fully described later on.

e. **Mantua-maker's hem**, which is used for the seams of babies' muslin skirts, bodices, and for the insertion of sleeves into little frocks.

FIXING.—The depth of hems varies according to the garment; for example, very narrow hems, about one-eighth of an inch, are needed for frills and babies' shirts; rather wider for strings and sashes, about one-sixth of an inch; from three-quarters to 1 in. for chemises and nightgowns; and from 2 to 2½ in. for pillow-slips and flannel petticoats.

If a narrow hem is required, the first turn will be about the same width as the second. For hems half an inch wide, the first turn should be a quarter of an inch, or half the width of the hem; but, as a rule, it never need be more than half an inch even for wider hems on calico or any closely woven material.

For fine material, such as muslin, nainsook, cambric, or crape, where the underfold shows through, both folds must be of exactly the same width, so that the underfold is invisible.

The fixing of the hem is of great importance, because if this is not perfectly straight the whole effect is spoiled. Hems may be fixed either on the selvedge or *weft* way of the material. They are easy to fix *with* the selvedge, but the stitches look much better when sewn the opposite way—*i.e. against* the selvedge.

It is usual on a practice piece to fold the hem the selvedge way as follows:—

Take a strip of calico, and on the wrong side, which must be marked with a pin, fold the first turn, say a quarter of an inch wide, straight by a thread. This may be done by holding the fold at the beginning (right-hand end) with the right thumb and forefinger. With the left third and little finger the fold must be held about three inches from the right hand, and pulled. The fold will naturally fall straight, and the left thumb and forefinger must then be passed along the top, and the fold creased. This may appear rather difficult to manage, but in reality it is not so, and it is a better way

than pinching the work, which both soils and crumples it, and often makes the crease crooked.

If the fold is on the cross, or against the selvedge, it must not be pulled, but creased bit by bit, because in this condition the material so readily stretches.

Wide hems must be constantly tested with a measuring paper, or by the width at the beginning, to make sure of their being straight.

The first turn folded in a satisfactory manner, the second is done in the same way and carefully tacked along the edge, about three threads from it. The tacking stitches must be neat and secure, and about the same amount left down as taken up on the needle. Some people prefer a long stitch and a short one, but long tacking stitches do not sufficiently

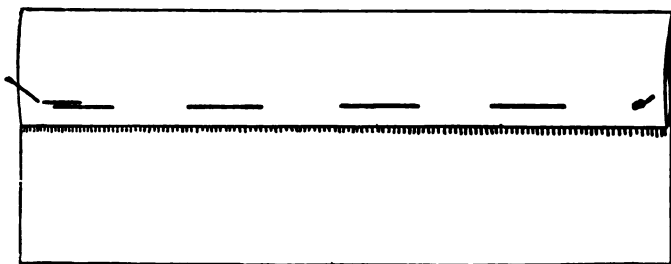


FIG. 27

secure the hem and lead to puckering. Bad tacking always means poor sewing. The tacking may be begun with a knot, and should be fastened off with a back stitch, to keep the end secure. (Fig. 27.)

THE STITCH.—This consists of a series of V-shaped stitches, a half of which are seen on the wrong side, and half on the right. It is made by the needle being placed in the material just below the fold, and brought out in a slanting direction *on* the fold. (Fig. 28.)

In order to make a correct stitch—and this is by no means easy—great attention must be paid to the holding of the work, and to the accurate position of the needle. The hem must

D

34 STITCHES USED IN MAKING GARMENTS

be held on the forefinger of the left hand, with the edge of the fold at the bottom of the nail. It must be kept in place by the thumb and the middle finger.

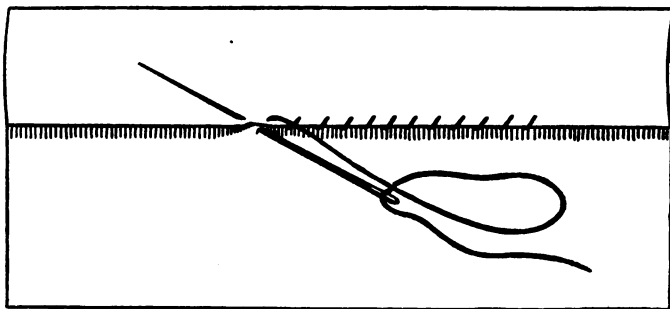


FIG. 28

The whole hand must be in a horizontal position, and when the stitch is taken up the point of the needle should come out at the middle of the thumb-nail on the edge of the top fold. When the cotton is drawn out, the second stitch must be taken well in front of the cotton. (Fig. 28.)

On canvas this is shown by placing the needle two threads forward. (Fig. 29.)

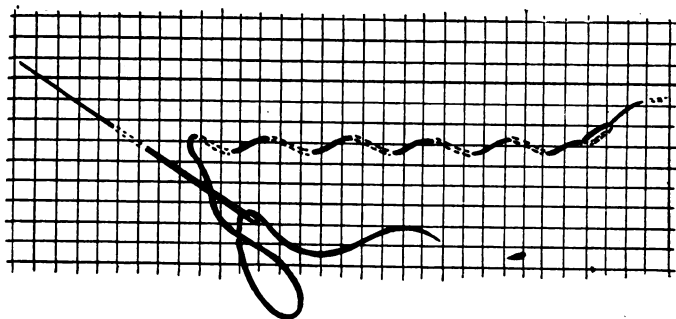


FIG. 29

There are four threads between the points of each stitch on the right and wrong side, two being clear upright threads

between the stitches. This forms a good stitch for fine sewing, but if a stronger stitch is used, as for cooking-aprons, &c., a more upright stitch is needed ; the needle slants to the outside edge of the left thumb, and an extra thread on the top fold is taken. (Fig. 30.)

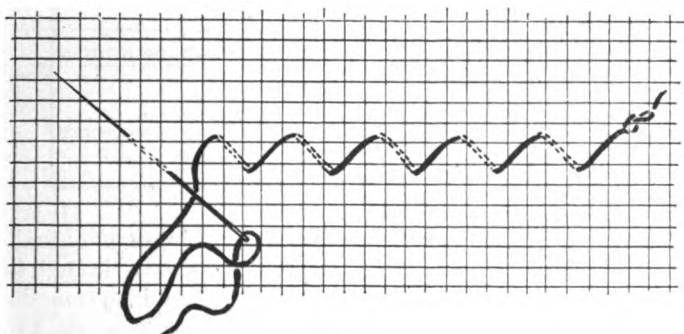


FIG. 30

Care must always be taken to leave the same space between the stitches, and the stitches themselves must not be too big nor too small ; but, whatever the size of the stitch, it must be **uniformly regular**.

Hemming is always worked from right to left.

FASTENING ON.—The needle in actual work is pointed with the eye towards the chest, although in the diagram it

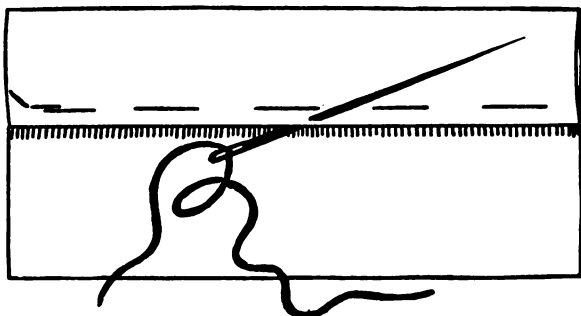


FIG. 31

36 STITCHES USED IN MAKING GARMENTS

turns to the left. This, of course, is its position when the work is held horizontally. (Fig. 31.)

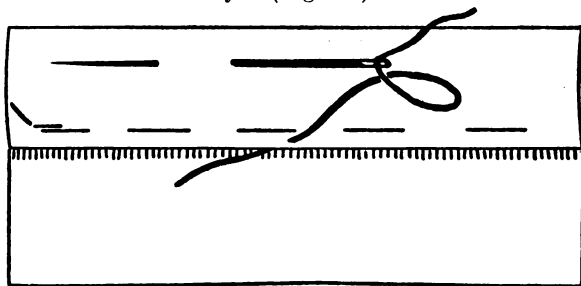


FIG. 32

The fold of the hem is lifted with the point of the needle and the extreme edge taken on it. It is then drawn through to about half an inch from the end of the cotton (fig. 32), and this end is tucked underneath with the point of the needle. It is held down with the thumb of the left hand on the forefinger, and a first stitch made. Proceed

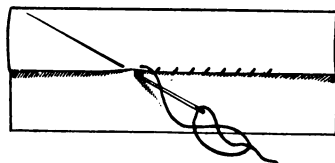


FIG. 33

with the hemming, and the 'fastening' on will not show. (Fig. 33.)

JOINING.—This has to be done when a new needleful of cotton is required, or when the cotton snaps, as it sometimes does.

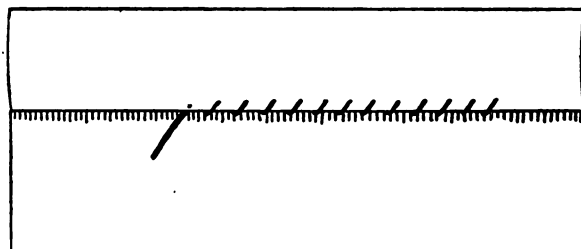


FIG. 34

In the first instance, cut off the cotton, leaving about half an inch, and with the point of the needle undo a half stitch—*i.e.* lift the fold and draw out the thread. (Fig. 34.)

Thread the needle, and, pointing it with the eye towards the chest, pass it through the same hole that the other thread

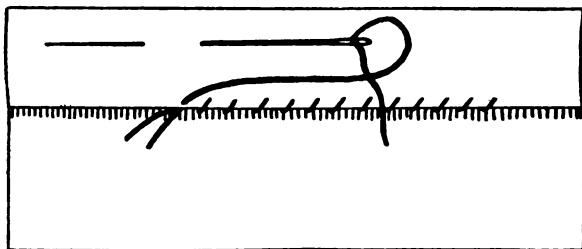


FIG. 35

came out of. Draw out the needle to leave the same length end as the old stitch (fig. 35), and with the point of the needle tuck them both under the hem; keep them firm with the left thumb, and continue the hemming.

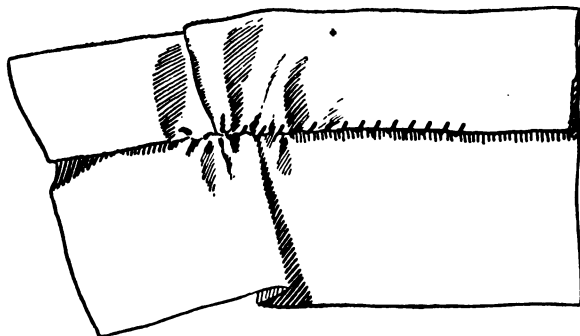


FIG. 36

In the second place, the last few stitches will very likely be pulled. (Fig. 36.) They must be straightened with the left

38 STITCHES USED IN MAKING GARMENTS

thumb and forefinger (fig. 36 A), and about four stitches undone, being careful that the end does not pass through the top fold. Commence with a new needleful as described above.

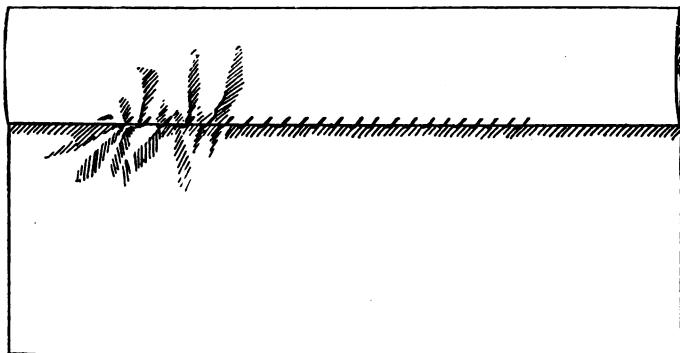


FIG. 36 A

FASTENING OFF.—When the last stitch is reached it must be sewn over twice or three times and the needle passed through the last loop. Draw the cotton in tightly, and cut or break the cotton off. (Fig. 37.)

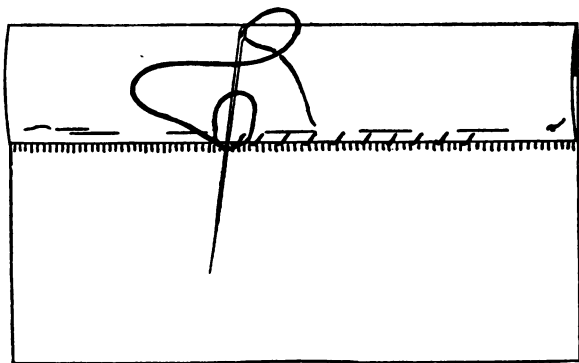


FIG. 37

CURVES AND HOLLOWS

These require careful management to make them look neat. If an outside or convex curve, as for the end of a sash, or the bottom of a shirt, is to be hemmed, the fold of the hem must be eased, or puckering and twisting of the hem will be the result.

If a hollow or concave curve is to be sewn, as the under arm of a chemise or the neck slope of a pinafore, the fold of the hem has often to be stretched to make it fit nicely without puckering. It is difficult to make the above look really well, and great care is needed.

Sometimes hemming has to be done over seams. When this is so, only the top material must be taken up, as it would be impossible to take a small stitch in keeping with the others on such bulk.

POINTS TO AVOID

1. Puckering, which is caused by drawing the cotton too tightly, or by holding the work wrongly
2. Split hemming, made by the needle not passing sufficiently through the double material.
3. Upright hemming, by not sufficiently slanting the needle, and by not advancing the needle.
4. Straight hemming, by putting the needle in an almost horizontal position, so that the stitches on the right side look like running.
5. Insecure fastenings on and off, by want of careful attention to detail.
6. Irregular stitches and spaces. This can best be remedied by practice so as to get the swing or knack, as it is a decided waste of time to do ordinary sewing by counting threads. The size of stitch and space between must be gauged by the eye.
7. Want of finish, by not removing the tacking threads and nicely flattening the work when completed.

N.B.—This is a stitch that largely enters into the construction of

40 STITCHES USED IN MAKING GARMENTS

most under-garments, and figs. 38 and 39 show it on the right and wrong sides of a calico specimen.

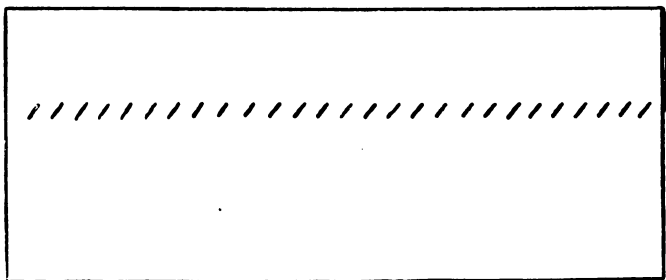


FIG. 38

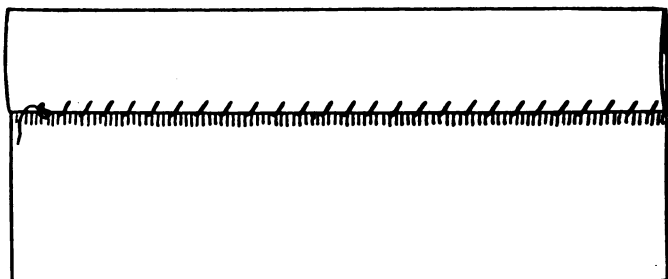


FIG. 39

CHAPTER II

SEAMING

Description and Use—Fixing—The Stitch—Fastening on—Joining—Fastening off—Points to Avoid—Application—Seam-and-Fell—Fixing—Joining—Fixing Hem on joined material.

SEAMING.—This is often called **top-sewing**, or simply **sewing**, but, as sewing generally includes all the stitches, it is well for distinction to keep to the Northern term of

'seaming.' In the South of England 'sewing' means 'seaming;' in the sense that the Northerners use it, it is 'needlework.'

It is used in joining two edges together which may be either folded or not. Selvedge edges do not require folding, as in pillow-slips, gores of night-dresses, &c.; but if two raw edges have to be joined, as in the case of ends of neckbands and wristbands for nightgowns, &c., they are turned in, and the folded edges seamed.

Seaming is worked from right to left, and it is a stitch that must always be on the right side of the garment.

FIXING.—One or two details are very necessary in fixing seaming. For gores, the selvedge edges are placed close together **quite evenly** and tacked just below the edge on the right side of the garment. The tacking must be carefully done with stitches of about half an inch up and the same amount left down. **Puckering**, which is a special fault met with in seaming, will follow if the tacking is loose.

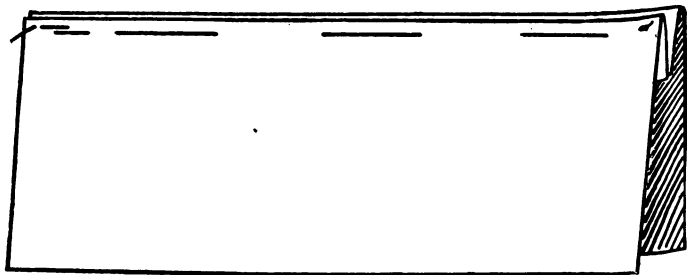


FIG. 40

When raw edges are to be fixed, a fold about a quarter of an inch should be turned on the wrong side of the calico. This is often very difficult to see; but there is generally a better finish to the material on one side than the other, and this is the right side. The wrong side may usually be distinguished by the surface being more or less rough: this is sometimes called the **fluffy** side. So, then, turn the edge of the right

42 STITCHES USED IN MAKING GARMENTS

side of the material on to the wrong for the required depth on both edges; then place the two wrong sides together with the folded edges exactly even, and tack them as above. (Fig. 40.) Great care must be taken that the ends meet.

THE STITCH.—The stitch, when wholly seen, as on canvas, is a series of N-shaped stitches, the slanting part being on the right side, and the straight stitches on the wrong side. (Figs. 41 and 42.)

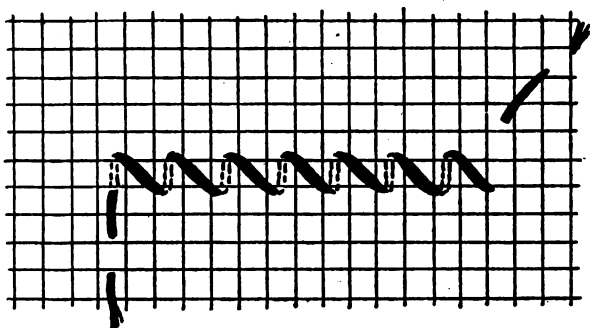


FIG. 41

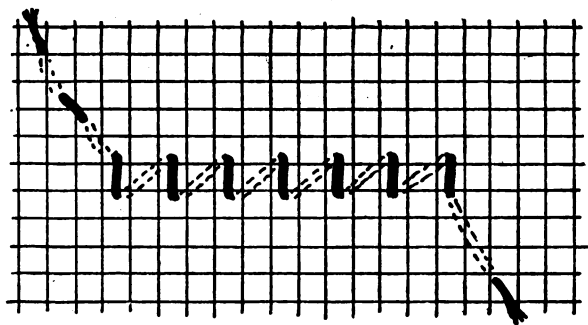


FIG. 42

In order to make a correct seaming stitch, the left hand must be held in a horizontal position about six inches from the chest, and the tacked edges folded round the top of the

forefinger, and kept in place by the thumb and middle finger, and the seam should remain in this position till the amount as far as the first joint is sewn (see 'Seaming Drill,' fig. 23), then it can be moved on, and a new piece arranged for sewing.

A very special detail is the **pointing of the needle straight to the chest**, which must be drawn out towards the right shoulder. (Figs. 43 and 43 A.)

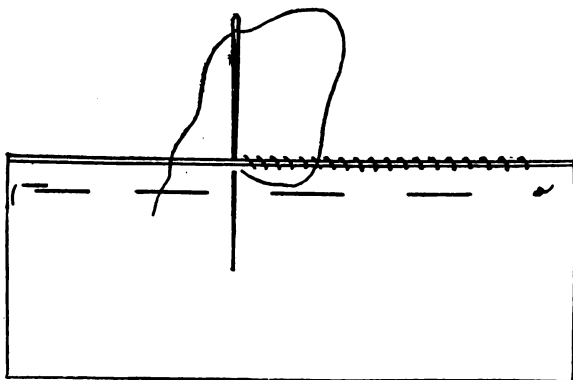


FIG. 43

If the needle slants ever so little, the front side of the seam is used up before the back, and a puckered seam is the result. This means a waste of time, as the work would have to be undone.

When sewing a seam, enough material should be gathered up into the left hand to prevent it dragging, and so spoiling the stitch. (See fig. 23.)

The stitch is worked on the extreme edge of the seam, one thread deep on each side being often sufficient, when the seam can easily be flattened and made neat. The needle must always pass through the two edges (fig. 43), which is occasionally not done when joining selvages, and holes occur at intervals.

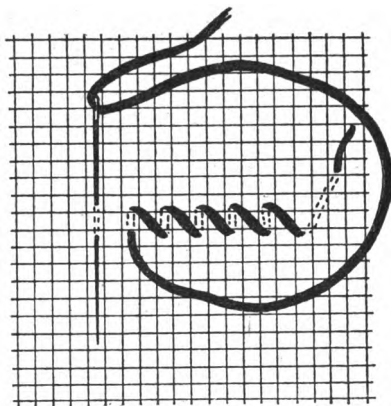


FIG. 43 A

FASTENING ON.—Place the work down the side of the left forefinger, and with the needle, which, of course, is ready threaded, take up the edge of the front fold and draw it through, leaving about half an inch as an end at the right-hand side. With the point of the needle lay this end along the top of the fold, and sew it in with the other stitches. (Fig. 44.)

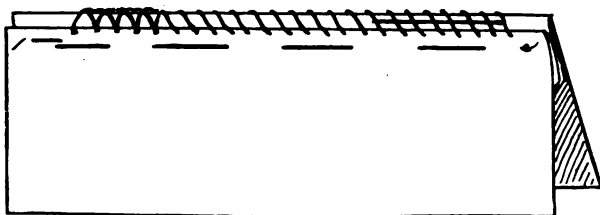


FIG. 44

Another method is to place the end between the folds: but there is a danger that it would not be secured with the seaming stitches. On no account whatever must the end be simply pushed through to the wrong side. A very insecure seam, and a most untidy back, is the consequence of such slovenly work.

FASTENING OFF.—To finish off neatly and strongly, the last three or four stitches should be sewn over, either by turning the work round and seaming over them, or by seaming backwards. (See figs. 44 and 46.)

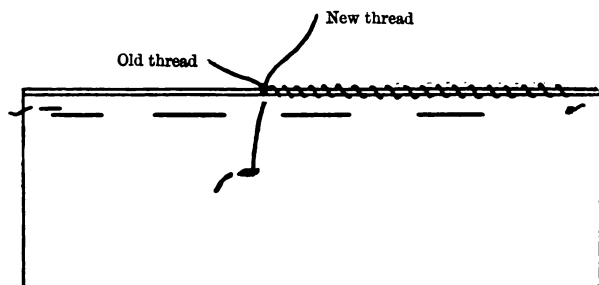


FIG. 45

JOINING.—Sometimes the cotton snaps through knotting or otherwise. When this is so, the last made stitches are often dragged. These must be straightened with the thumb and forefinger of the left hand and four stitches undone. With the point of the needle undo another half stitch by lifting the thread out from between the folds. (Fig. 45.)

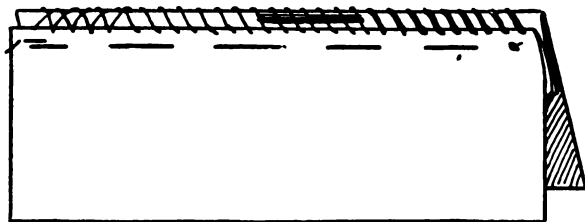


FIG. 46

Thread the needle with a new thread and take up the half stitch just unpicked, bringing the needle through the hole of the old stitch, and draw it through to about half an inch. (Fig. 45.) This, with the old end, must be laid along the

46 STITCHES USED IN MAKING GARMENTS

folds and sewn in. They will be quite visible if coloured cotton is used for seaming, as it usually is for practice. (Fig. 46.)

POINTS TO AVOID

1. Puckering, caused by slanting the needle, by not holding the seam down the side of the forefinger, or by drawing the cotton too tightly.

2. Bad fastenings on and off, thereby causing the work to be insecure and untidy.

3. Too many joins, by using too long threads of cotton.

4. Seams too thick, because more than is sufficient has been taken up on the needle.

5. Poor finish, by not removing the tackings, and not carefully flattening the seams with the thumb-nail or middle-finger nail of the left hand, which is better than using a thimble or a bone flattener.

N.B.—Figs. 47 and 48 show the stitch on the right and wrong sides of a calico specimen.

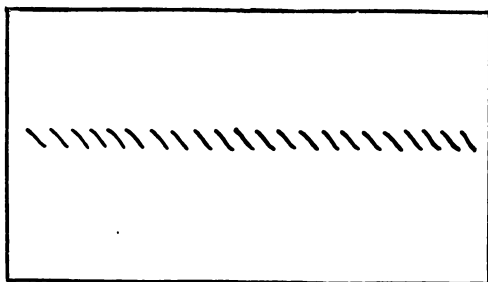


FIG. 47

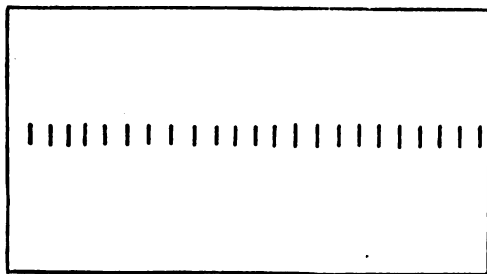


FIG. 48

APPLICATION.—Seaming is often used in conjunction with hemming, and is a stitch that enters largely into the construction of almost every under-garment, and when used in this way both the right and wrong sides are made thoroughly neat. It is applicable to all long seams, such as the sides of nightdresses, chemises, &c. Seams of this nature are called '**seam and fell**' seams, and are seamed on the right side, and felled or hemmed on the wrong side.

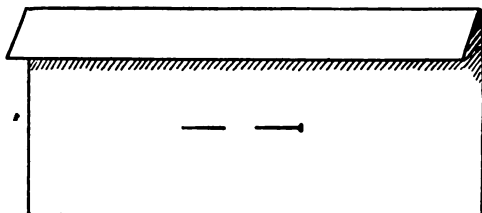


FIG. 49

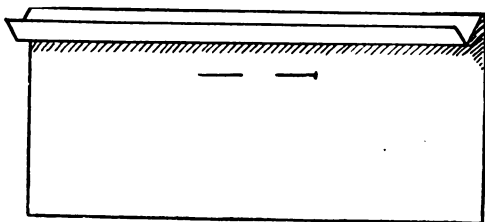


FIG. 50

FIXING.—Two pieces of material are necessary to learn to fix the '**seam and fell**.' Decide on the right and wrong side, and mark the wrong side by putting in a pin, or making a cross with a lead pencil. On one piece turn one fold about a quarter of an inch wide, keeping it perfectly straight by a thread. (Fig. 49.) On the other piece turn a fold the same width on the right side, and then fold it back, so that the folded edge comes just above the raw edges of the first turn. (Fig. 50.)

48 STITCHES USED IN MAKING GARMENTS

This gives a double fold on this side. Now put this double fold, now on the wrong side, to the wrong side of the other piece, and, after seeing that the edges are perfectly even, tack the seam, always having the double fold in front. The ends must meet, and the material be kept nicely in place with the left hand. (Fig. 51.)

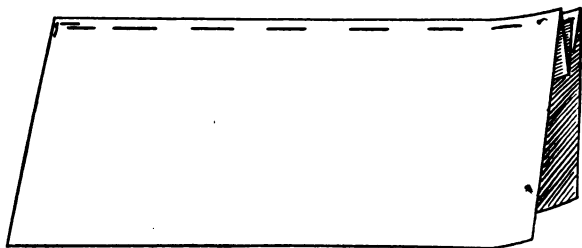


FIG. 51

Another method of fixing the double fold is to hold the second piece with the wrong side to the front, and fold a turning as wide again as the width of the fell; then turn the raw edge back to nearly meet the top fold and carefully crease. (Fig. 52.)

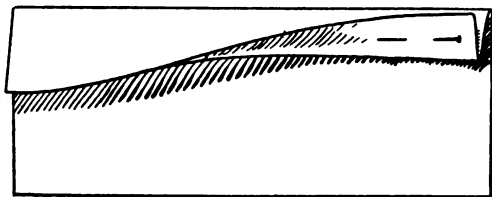


FIG. 52

A third method is to fold a turning on the right side about a quarter of an inch wide, and then turn the work round so that the wrong side faces the worker, and turn down the previous fold deep enough to free the raw edges. (Fig. 53.)

FELLING.—When the seaming has been done on the right side, the work must be turned to the wrong side, and the

seaming nicely flattened, with the fold that now appears, so falling on the garment that the raw edges are hidden.

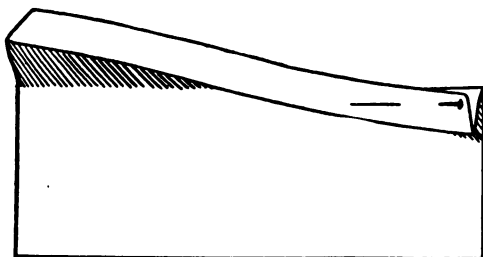


FIG. 53

Hence this fold is called a **fell**, and the hemming in this particular seam **felling**. The stitch is the ordinary hemming

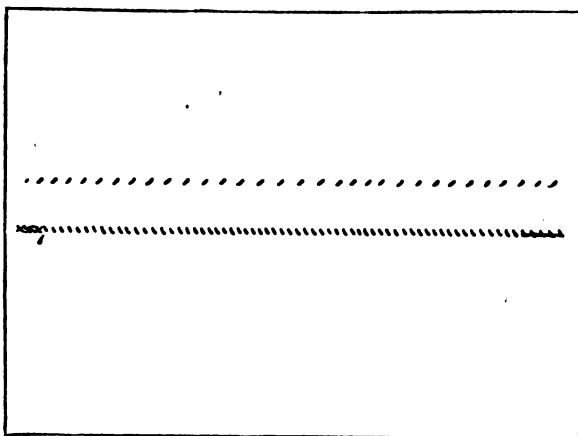


FIG. 54

stitch (fig. 54), but it is not always made to look so nice, because the seams are often awkward to hold. They have to be gathered up into the left hand, and so are often bulky to manage.

E

JOINING.—The joins in this seam are a combination of those in seaming and felling, and are effected in the same way. The same details must be noticed.

FIXING A HEM ON JOINED MATERIAL.—This is required of Standard III. The hem is to be fixed on the

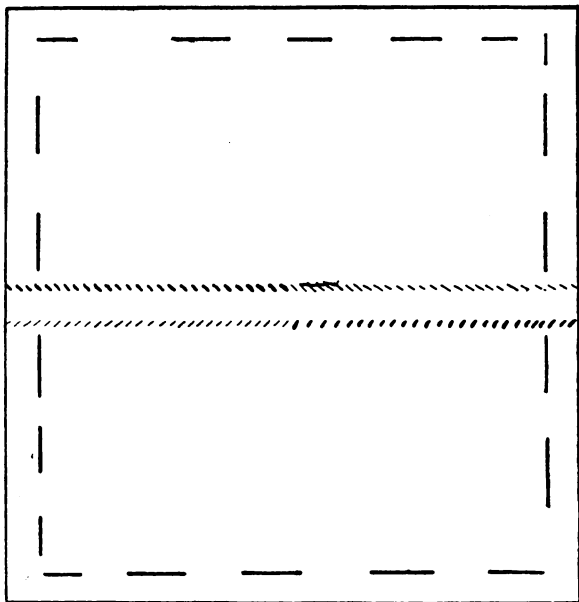


FIG. 55

four sides of a square, and when doing this it must be remembered that *opposite* sides should be fixed—the selvedge sides first of all, and the weft sides last. In this way the corners are more easily managed. (Figs. 55 and 55A.)

In fixing over a seam make the stitches of the seam face, or come opposite each other, and tack the hem very carefully over the seam, using a back-stitch if necessary, to avoid the projection of raw edges. (Figs. 55 and 55A.)

When a **seam and fell** is arranged on a nightgown sleeve, with one edge selvedge way while the other is on the cross, the double fold is placed on the cross edge, and this side is always held to the front.

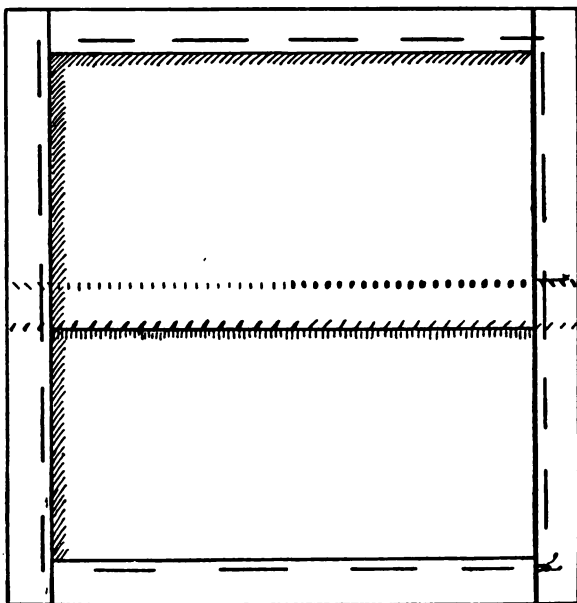


FIG. 55 A

POINTS TO AVOID

1. These are almost identical with those in hemming and seaming, but there is far greater danger of getting badly-shaped stitches in felling than in hemming, so that special attention must be paid to the holding of the work.

2. Dragging and twisting the fell on the right side, by not keeping it flat with the left forefinger, or by not tacking it.

3. Clumsy seams, through the fold being too wide or by the seaming stitches being too deep.

CHAPTER III

STITCHING AND TAPES

Stitching—Description and Use—The Stitch—Drawing a Thread—Fixing Band—Stitching on Material—Fastening on—Fastening off—Fastening on with New Colour—Stitching on the Cross—Points to Avoid—Tapes—Uses—Methods of Sewing on.

Stitching in the North of England is often called **back-stitching**, probably from the fact that for every stitch made the needle is put back two threads. In the South, however, it is simply called stitching, backstitching being a distinct stitch used for the joining of flannel edges. As a rule, it is a stitch that is not now so much practised by hand as formerly, because the sewing machines have removed the necessity by precisely imitating it.

It is generally rather trying to the eyesight, especially when done on fine material, and it is also rather tedious. As it is a stitch that may be called a **finishing-off** stitch, and always appears on the right side of a garment, some kind of feather-stitching can usually take its place on all kinds of women's underclothing.

In some parts of England women and girls are engaged in stitching gloves, and here it is brought to great perfection ; but for all plain sewing, except shirts, it has fallen more or less into disuse in hand-sewing.

The uses to which it is commonly put now, in plain sewing, is to give a finish to wristbands and collars, to secure tapes when placed on the right side of garments, as in an infant's barrow or long flannel, for linen buttons, for gussets, and for bottoms of placket-holes, as in flannel petticoats, to fasten the wide hem over the narrow one.

THE STITCH.—Stitching must be taught first of all on canvas, as the details of the stitch can be much more readily seen.

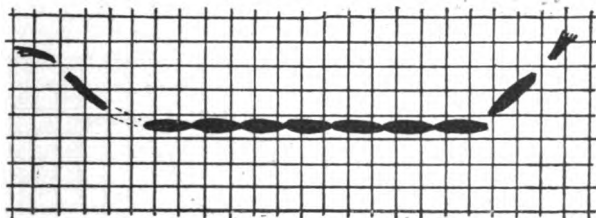


FIG. 56

It is as well to learn the stitch before the actual fastening on, so with the needle in the canvas ready for work proceed in the following way.

Count two threads back from where the thread comes out, and then two forward, so that the cotton is in the middle of the four threads that should be on the needle. When the needle is pulled through, it will be noticed that the thread only covers two threads on the right side (fig. 56), but at the back it passes over four threads. The stitch, therefore, on the back is as long again as it is on the right side. (Fig. 57.)

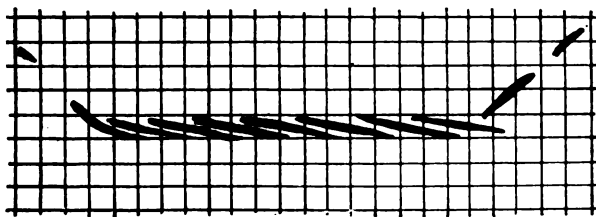


FIG. 57

The next step is to make the back of the stitch neat and tidy, by arranging the thread to form a cord or cable stitch. This is done by taking care not to split the long thread, but

54 STITCHES USED IN MAKING GARMENTS

to slightly slant the needle when making a stitch, so that the long thread at the back shall be cleared. (Fig. 57.)

The needle may be either slanted upwards (fig. 58) or downwards (fig. 59), the only object being not to split the

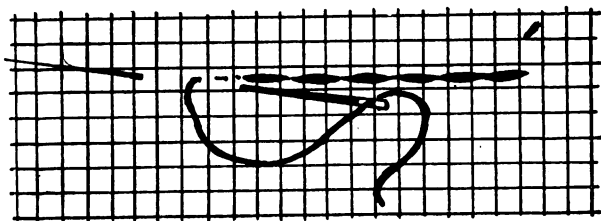


FIG. 58

backstitch, but whichever way is begun, it must be kept to, throughout the length of stitching, and care in this detail improves the appearance of the stitch on the right side.

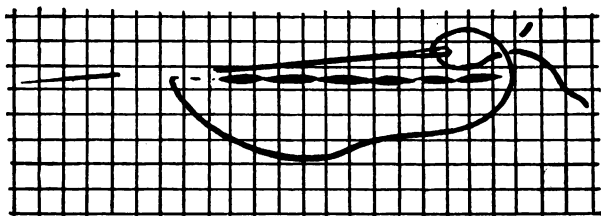


FIG. 59

Every stitch is made exactly the same, but with each one the needle must be **placed back exactly** into the hole of the last stitch. **No threads must be left between.** This is a common fault with beginners when they practise their stitching on calico.

DRAWING A THREAD.—When the stitch has been thoroughly mastered on canvas, an experiment may be made on calico, and for beginners it is usual to draw a thread.

This helps to keep the stitching straight and regular. Take a piece of rather coarse calico, say five inches square, as required by Standard III., where the threads are clear and easy to be seen, and decide on the selvedge way of the material, and mark it with a cross or pin.

For specimens, the stitch is always worked the selvedge way of the material, but in actual practice it may be used any way, on the selvedge, weft, or cross.

Fold the material, selvedge way, in half, and about half an inch below the folded edge; choose a selvedge thread that looks a little coarser than the rest, and loosen it at the right-hand weft edge by lifting it up with the point of the needle, and pulling the end free for about half an inch, just enough to take hold of by the right thumb and forefinger. Next, hold the material in the left hand, and with the thumb and forefinger of that hand ease the thread from the material by the friction of the thumb and finger. Then, with care, the whole thread may very often be drawn out with the right hand.

It is often a trouble to prevent the thread snapping. This generally happens through impatience to pull the thread, and not sufficiently loosening it from the material. Sometimes the whole thread, or at least a considerable quantity, can be drawn out by a little judicious care. Of course threads can only be drawn when the material is on the straight. For corners of wristbands, gussets, &c., the size of stitch must be determined and kept regular by the sense of sight. The sewing may be kept straight either in the same way, or by a tacking thread, by a crease, or by a line marked with the point of a needle.

Our thread is drawn, and we must now prepare the band for the stitching, because it is always worked on double material.

FIXING THE BAND.—Decide on the right side of the calico, and put in a pin. Now draw the thread. Fold the calico exactly in half lengthwise, and at about half an inch from the fold choose a coarse thread and draw it out. (Fig. 60.) It

is much easier removed at this stage than it is after the band is tacked.

With the wrong side towards the worker, and the selvedge running right and left, turn down on the top selvedge a fold of about a quarter of an inch wide, or five threads in coarse calico, remembering that opposite sides must be fixed first. Having turned down one selvedge edge, the other must now be folded, and then the two ends. This method makes the corners neater and flatter. The edges must be turned by a thread, special care being taken with the corners that no raw edges project. Now put the selvedge edges together, and tack neatly the three edges on the right side—*i.e.* where the thread is drawn. (Fig. 60.)

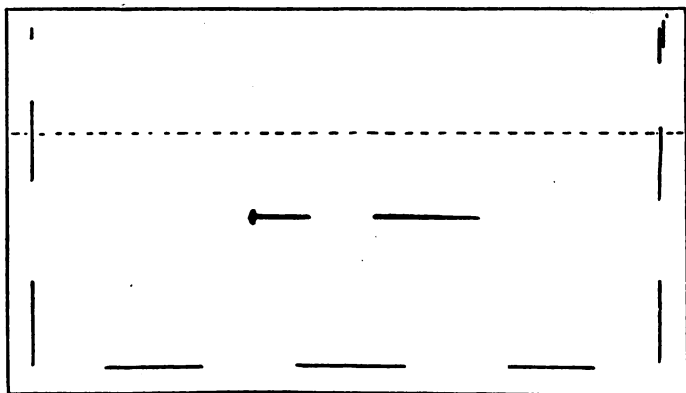


FIG. 60

The band must lie quite flat and even, or the sewing will suffer, and be dragged and puckered.

STITCHING ON MATERIAL.—This is done precisely in the same way as on canvas, but attention to two points is necessary. Great care must be taken to put the needle back *quite* to the last stitch, and to take up the double material on the needle, or the stitches will be very cloudy and irregular.

TO FASTEN ON.—The usual way is to slip the needle between the double material, and bring it out at the right-hand end of the drawn thread. (Fig. 61.) Draw it nearly out, then secure it by a backstitch and proceed.

Another way is to pass the needle up from the back and leave about four inches of cotton. Then go on stitching, and keep this end out of the way with the left forefinger. When a fresh needleful of cotton is required, the needle must be put back to the last stitch and passed through to the back, and the last three or four stitches sewn over. Cut off this end of cotton, and thread the needle in the first end, sew over two or three stitches, and then cut it off. The first method is to be preferred, as there is a danger of the first end becoming entangled as the work proceeds.

TO FASTEN ON WITH ANOTHER COLOUR.—The girls of Standard III. are required to show a join with a new colour. When half the band is stitched, the first colour

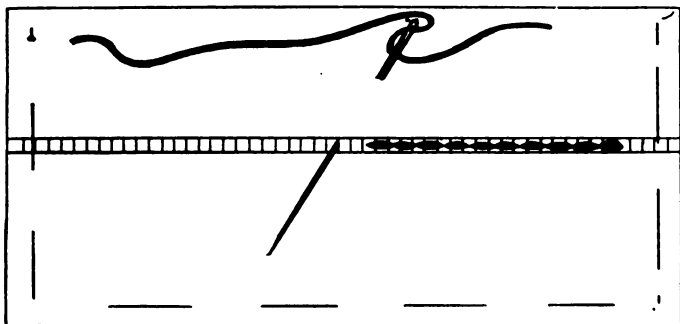


FIG. 61

must be fastened off as described above, by putting the needle to the back and sewing over the last few stitches, and cutting the end off quite close to the stitches. With the new colour pass the needle between the folds on the right side and bring it out two threads to the left, or in advance of the last stitch, and proceed to work in the usual way.

To divide the band in four, and have a fresh thread for each quarter, makes good practice in joining.

STITCHING ON THE CROSS.—This is done on crossway pieces for chemise sleeves (fig. 62), and on the edges of

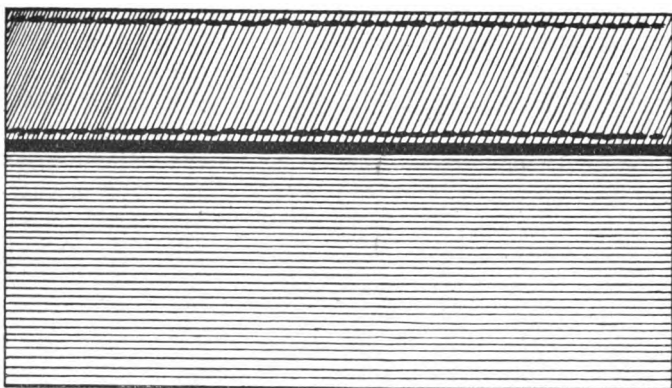


FIG. 62

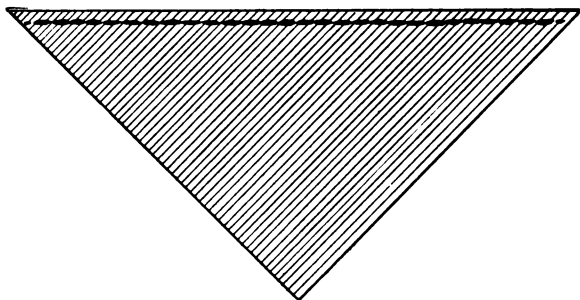


FIG. 63

gussets. (Fig. 63.) The stitch must be kept regular, and it is usually done close to the edge, so that it can be kept straight quite easily without a guide.

POINTS TO AVOID

1. Irregular and split stitches, by not taking the double material.
2. Threads between stitches through not putting the needle right back.
3. Cotton pulled too tightly and sometimes too loosely.
4. Ugly or untidy fastenings on and off.
5. Untidy back by not moving the long stitch out of the way of the point of the needle.

TAPES.—Tapes are used in three ways, either as drawing strings, as ties, or as loops. In the first place they are run through a casing, when the garment may be drawn up to the required size and the fulness can be disposed of at pleasure. It is often used in babies' garments. In the second, they are sewn at the edges of certain garments, as in aprons, drawers, &c., for the purpose of securing them to the person. Then they are called 'strings.' When they are added to anything for the purpose of hanging it up, as in towels and dusters, they are called 'loops.'

A **drawing string** in garments is threaded in a bodkin, and drawn through the casing, the length of the tape being three or four inches more than the length of the casing. If one side overlaps the other, it is usual for the tape at the right side to come through an eyelet-hole the width of the hem from the edge, on the wrong side of the garment, and on the left side it should come out at the end.

The ends of the tape must be hemmed, but if too narrow for this they must be button-holed.

When a tape is sewn at the end of a band, as for an apron, it is fixed and sewn in the following manner:—Cut off a piece of tape the required length, and turn a narrow fold across the end towards the worker once. (Fig. 64.)

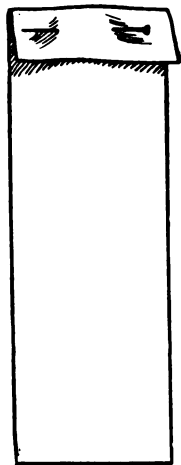


FIG. 64

60 STITCHES USED IN MAKING GARMENTS

Then fold the end of the tape down the side, so as to measure its width. (Fig. 65.) Fold the tape across from this point, so that the part folded back will form a square. (Figs. 65 and 66.)

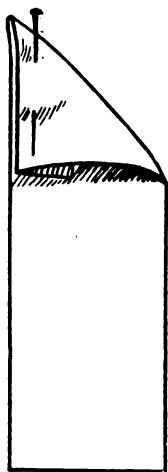


FIG. 65

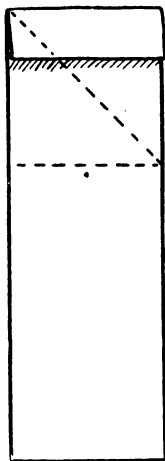


FIG. 66

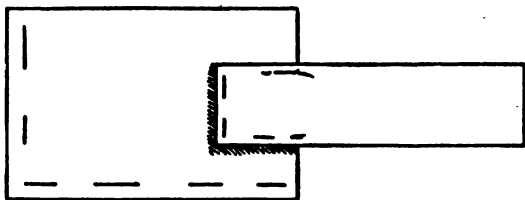


FIG. 67

Next put the wrong side of the tape to the wrong side of the band, so that the crease just made comes on the edge. Pin or tack it in position quite straight (fig. 67), and on the wrong side hem the three sides. Turn it to the right side, fold the long end back, and seam the top edge. (Fig. 68.) Fasten off by passing the needle through the loop of the last stitch, and

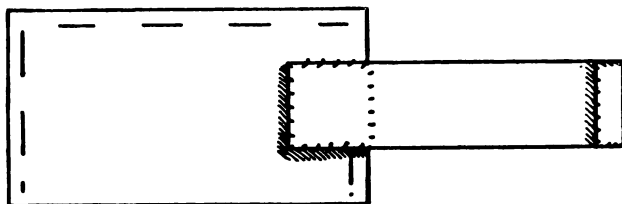


FIG. 68

then between the tape and band, and cut off the cotton. The end of the tape must be neatly hemmed, and three seaming

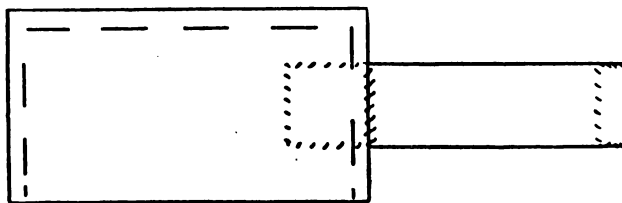


FIG. 69

stitches put at each side. Each part of the work must be thoroughly flattened before going on to the next part. (Fig. 69.)

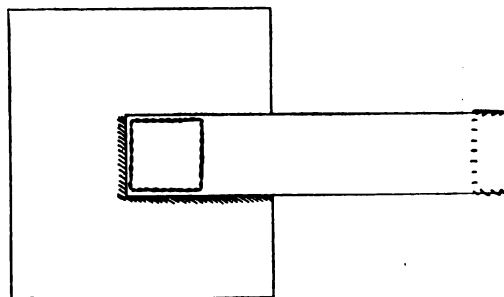


FIG. 70

Tapes are used in the construction of an infant's long barrow, to fasten it down the side. On the left side tapes

are put at the extreme edge as described above, but on the right side they are put a few inches *in* from the edge. These are formed into a square at one end, placed in position on the right side, and backstitched in a square. (Fig. 70.)

Again, tapes are used as ties for pillow-slips. They are placed on the hem about two inches from the edge. The square is formed in the usual way, the three edges are hemmed, and the top edge backstitched on the right side.

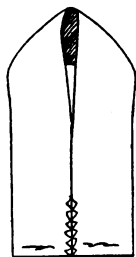


FIG. 71

The hemming stitches should show through on the right side, and great care must be taken with the corners. They must either all show, or none at all, so that another way to put on the tape is to secure it to the top fold only. The ends must be hemmed.

A third way is to take the end of the tape and fold down the first turn as before. Turn it back and lay it on the band, the width of the tape from the edge. Run in the crease, then turn the tape back to the edge, hem the left side, seam the top, and

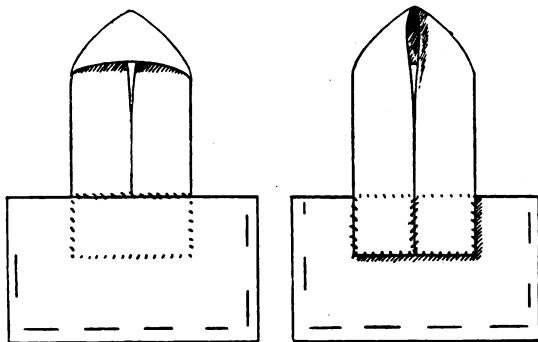


FIG. 72

finally hem the right-hand side: pass the needle between the folds and cut off the cotton.

Towels and dusters are often made with a tape loop in

order to hang them up. It is sometimes placed in the middle of one end, and, when this is so, the length of tape is taken and turned once at both ends, and squares are measured as for a single tape. (Fig. 71.)

The ends are then fixed to the towel, so that they form an oblong, and hemmed along three sides. The tape is turned back and seamed along the top, and the edges of the tape in the middle are joined either by seaming or by cross-stitches, which must not be taken through. (Figs. 71 and 72.)

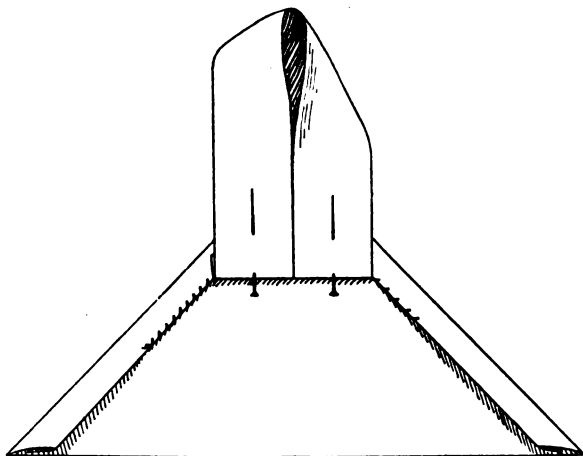


FIG. 73

Loops at corners are arranged in the same way, but they are not fixed to form two squares.

The width of the double tape must extend across the corner from edge to edge of the hem (fig. 73), and the middle edges of the tape will be in a line with the point of the corner. The sides must be seamed on the right side. (Figs. 74 and 75.)

POINTS TO AVOID

1. Twist of tape through being fixed badly.
2. Cloudy stitches by not taking every stitch through.
3. Poor hemming at the end of tape.
4. Bad seaming at the edge.

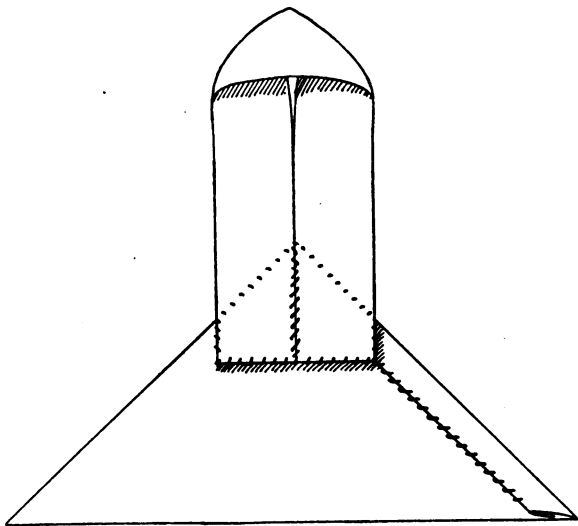


FIG. 74

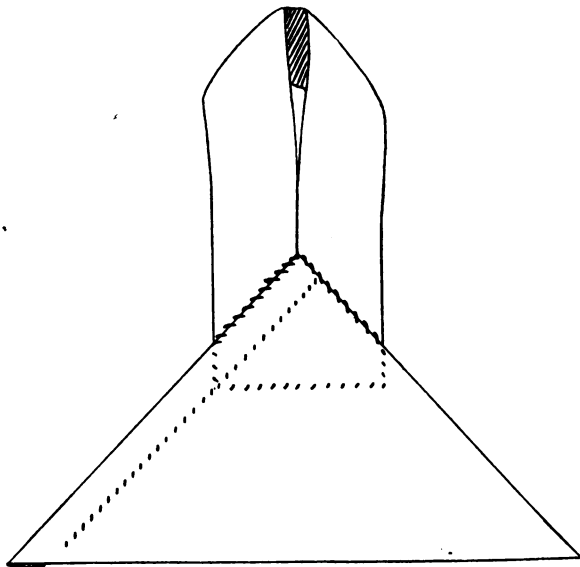


FIG. 75

CHAPTER IV

PLEATING AND GATHERING

Pleating: Description and Uses—Fixing—Setting in Band—Gathering: Description and Use—Preparation for Stitch—Fastening in Gathering—Stroking—Setting in Band—Right and Wrong Sides—Points to Avoid.

PLEATING.—This is not a stitch, but a process by which the fulness of such garments as flannel petticoats, &c., may be used up, when they are put into bands. It is a series of regular folds of varying widths according to the garment,

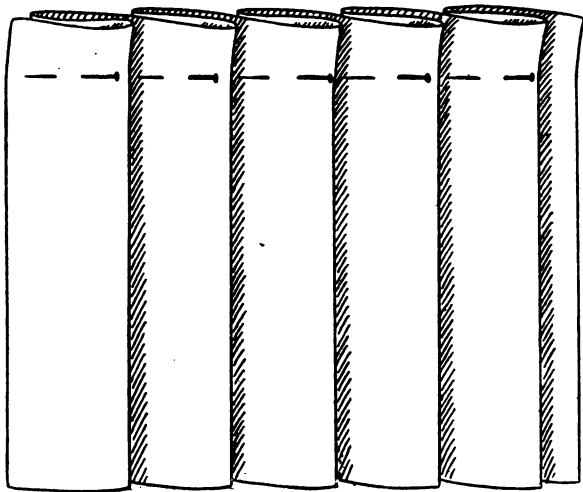


FIG. 76

and in woollens and any thick material takes the place of gathering. (Fig. 76.)

These folds are arranged either to fall to the back or front; if the fulness is required to fall to the front, then the fold of the pleat turns to the front and *vice versa*, and they are

F

always arranged the weft way of the material, so that the selvedge runs down. Most commonly the fulness falls to the back. Aprons are sometimes pleated, but, as a rule, linen or calico things are not so arranged, because they so constantly need washing and there is a difficulty in smoothing them nicely at the band in ironing. The iron cannot get so close to the band as when the fulness is gathered.

Sometimes spaces are left between the folds; at others they touch—*i.e.* one pleat begins where the other ends, so that the back fold of one touches the front of the other.

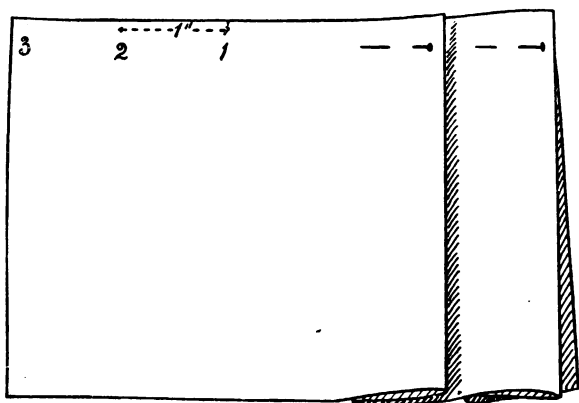


FIG. 77

They are a little difficult to fix, and in order to keep them regular it is best to arrange them with an inch tape or paper measure. If inch pleats are to be folded and they are to follow each other closely, a measure three inches long would be needed, as each pleat takes up three times its width—two inches for the pleat and one inch for it to rest upon. (Fig. 77.)

If spaces are to be left between, the width of the space must be added to the above measurement. Pleats on the right-hand side are turned to the right, and those on the left to that side, so that there is a plain piece of material in the centre. (Fig. 78.)

When a pleat is folded, keep it in place by a pin, and when the whole is done, the edges must be neatly and firmly tacked to prevent the back fold from drooping and dragging down. (Figs. 77 and 78.) The top edge of the pleats may be neatly overcast if preferred.

Having arranged the fulness to meet the band, the centre of each (band and garment) must be placed opposite each other and pinned; then pin the ends and next the intermediate space. After it is fixed in position, it can be neatly and firmly tacked, and it will then be ready for sewing.

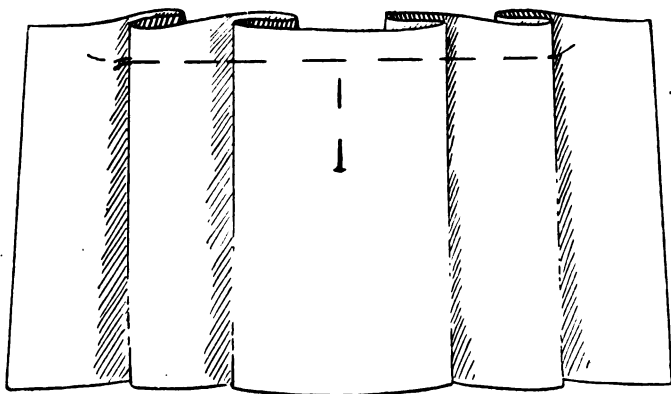


FIG. 78

No new stitch is required for pleating, and when the band is prepared, in exactly the same way as for a tape, with the ends seamed, the pleats are felled to it on the right side. The wrong side must be fixed with the edge of the band just on the felling stitches, not below on any account, or the pleats will be dragged out of shape and the band twisted. (Fig. 79.)

In pleating a garment, the fulness at our disposal is that given by the patterns; but if it can be specially arranged for the pleats, as in a specimen piece, from two to two and a half times the length of the piece is required; or, in other words, as

much again, and half as much again, as the length of the band must be allowed.

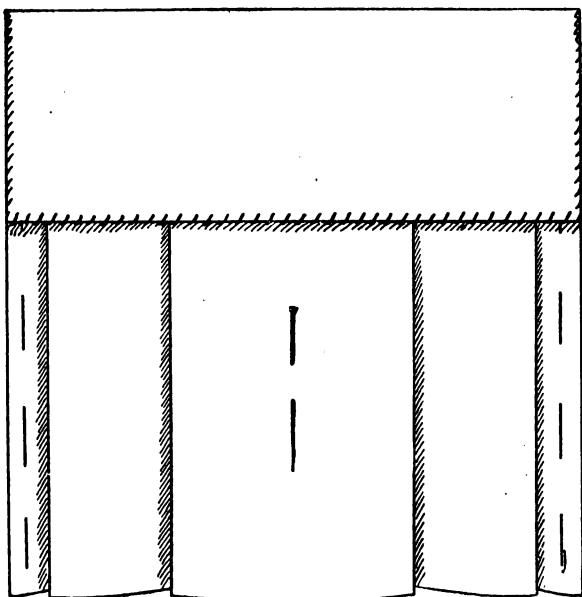


FIG. 79

POINTS TO AVOID

Clumsy Pleating—Bad Arrangement—Poor Fixing

GATHERING.—Gathering is a kind of running stitch used to dispose of material in certain parts of garments, and so narrow the original width. By this means the extra fullness is prettily and neatly arranged and sewn into a set space, as seen in children's pinafores, underlinen, &c.

It is always worked on the right side, and from right to left. The stitch is shown on canvas as in figs. 80 and 81, and the general rule for gathering is to take up two threads and leave four in medium material, and take up two and

leave three in coarser calico. It is usually done *against* the selvedge, or the weft way of the calico; and in specimen work this should be noticed specially, as the stitch looks infinitely better when so done. It is also much easier to stroke and set in.

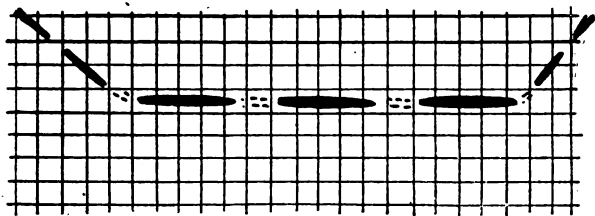


FIG. 80

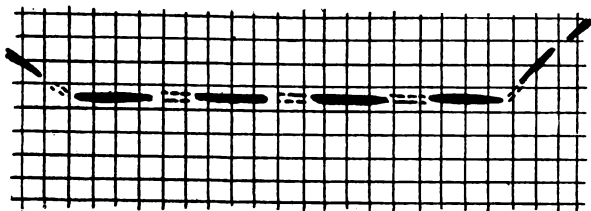


FIG. 81

PREPARATION.—For all gathering, in whatever part of the garment and wherever it is used, there should be a preparation for the actual stitch, by folding a crease along the edge about a quarter of an inch wide.

Standard IV. are required to do a specimen of gathering, and the working out of this specimen will be ample instruction for gathering in every place

Take a strip 7 in. by $3\frac{1}{2}$ in. with the selvedge edge the narrow way and place a pin on the right side of it. Turn it to the wrong side, and along the two ends fold a narrow hem and tack it neatly. Now turn back to the right side and mark with a small cross-stitch the half and quarters. Tiny pins may be used for this if preferred. Along the top

70 STITCHES USED IN MAKING GARMENTS

edge on the right side fold a crease a quarter of an inch from the top. (Fig. 82.)

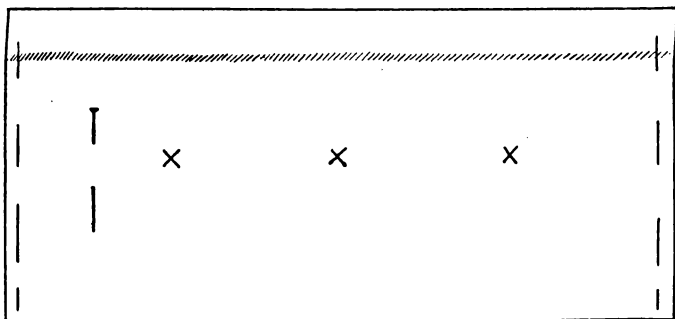


FIG. 82

POINT TO AVOID

Never draw a thread for gathering.

FASTENING ON.—Now thread the needle in an end of cotton a little longer than twice the length of the piece to be gathered, and draw the ends together so that it is double. (It is unwise to use a too long gathering thread, as it is very likely to become entangled.) In the crease on the edge of the hem, fasten in neatly and firmly by drawing the double thread nearly out, then backstitch or oversew the first stitch once or twice, and test the security by pulling the thread tightly and smartly with the right hand, and proceed to gather in the crease according to rule: take up two and leave four for the first stitches, after which, the size of stitch must be gauged by the eye. There must be no counting.

Some people do not like a double thread, but if used the gathers keep in place much better, and, if one thread snaps, the other will save the work in all probability. When only a single thread is used for gathering, it must be strong and coarser than the ordinary cotton.

When such an accident occurs that a new thread must be used, it should be started at the half or quarter marks.

GATHERING.—When 'gathering,' it is best to draw it up as the work is done (fig. 83), and, when the whole of it is

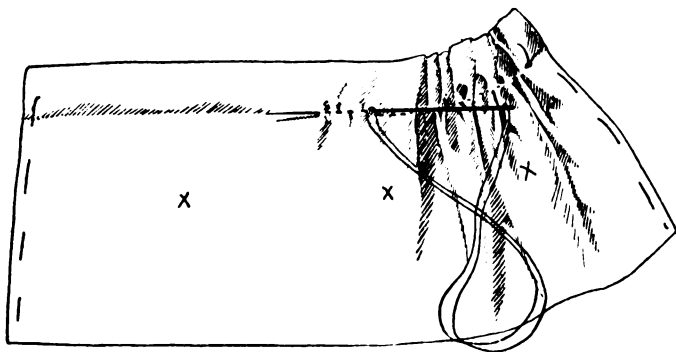


FIG. 83

finished, the needle must be fastened on the left-hand hem, and the cotton drawn up tightly and wound round the needle

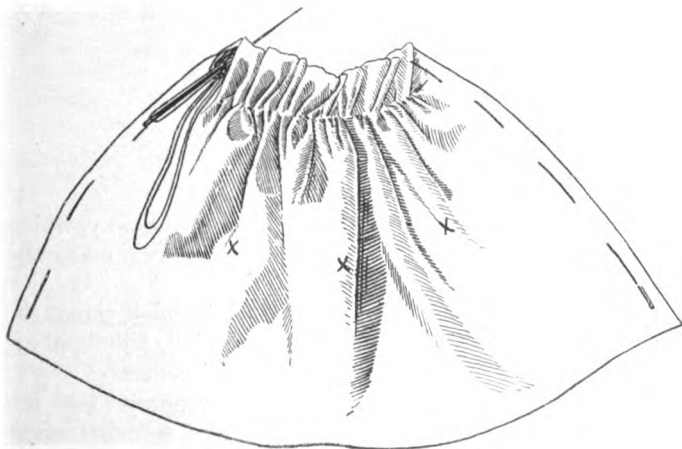


FIG. 84

(Fig. 84.) Straighten the calico by pulling it with a little jerk with the right hand, and it is then ready for—

STROKING.—Hold the gathering in the left hand at the end of the gathering, and with a pin, or the side of the point of a coarse needle, place each fold or gather under the thumb, working of course from left to right, or in the opposite direction to the gathering; stroking each one to the depth of about half an inch. Care must be taken to make no scratching noise when this is done, or the material will be dragged, and, if thin, may be actually cut with the point of the needle.

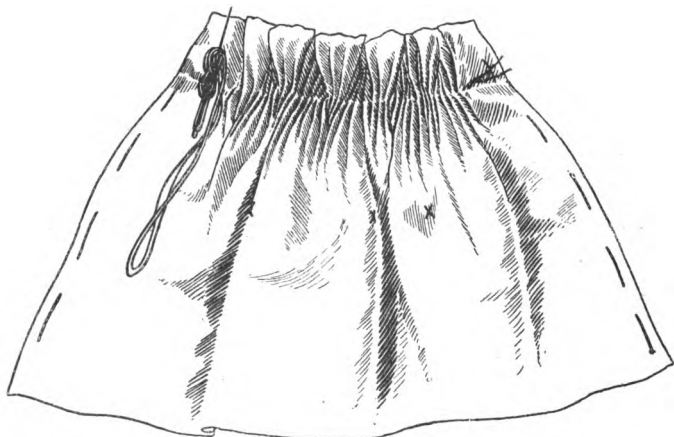


FIG. 85

The top edge must be stroked in the same way, which will prevent any clumsiness in the band, and make the 'setting in' much easier. (See fig. 85.)

It is now ready to be set into the band, which should be prepared from a piece of calico half the length of the gathering piece, and of the same width— $3\frac{1}{2}$ by $3\frac{1}{2}$ inches.

Decide on the right side and place a pin, turn to the wrong side and fold a narrow turn on the selvedge edges first, and then on the weft. The edges of the band may be left until last if preferred. Fold the selvedge edges together, and neatly seam the ends, beginning at the open edges. It is hardly necessary to tack them before seaming. Now

mark the centre and quarters, to correspond with the gathering piece.

SETTING IN.—Now take out the needle at the end of the gathers, and loosen them a little; pin the centre of the band to that of the gathers, and the quarters to the quarters. Loosen them till they exactly fit the band, and again wind

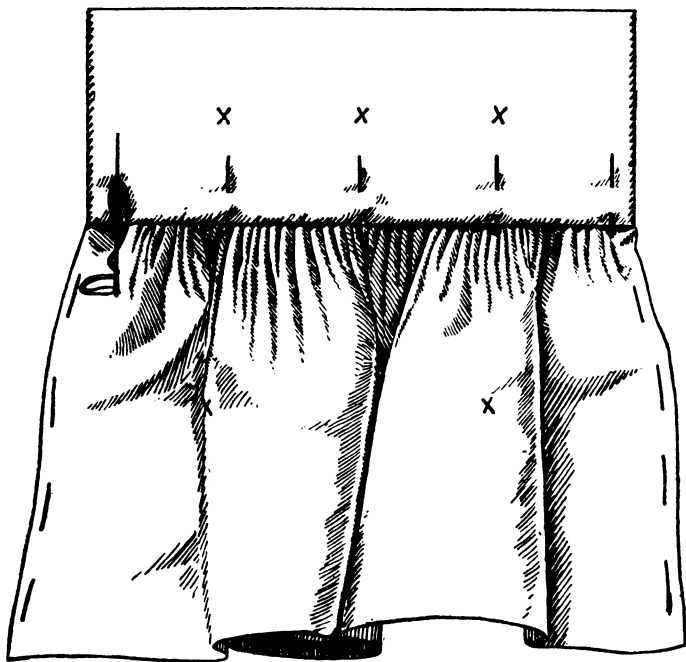


FIG. 86

the cotton round the gathering needle, which must be pinned to the band on the hem of the gathering. (Fig. 86.)

Neatly tack them by fastening in (*a*) on the right side with a knot just above the fold, and take an upright stitch and draw the needle out. Now pass the needle to the left about half an inch and in a line with the first stitch, and do the

same thing again. In this way upright stitches will be on the wrong side and slanting stitches on the right side (fig. 87); or (b) fasten in on the wrong side with a knot about a quarter of an inch from the edge. Place the needle immediately below the place where it comes out, almost close to the edge of the band, then take a slanting stitch and bring it out again in a line with the first stitch. In either of these methods the

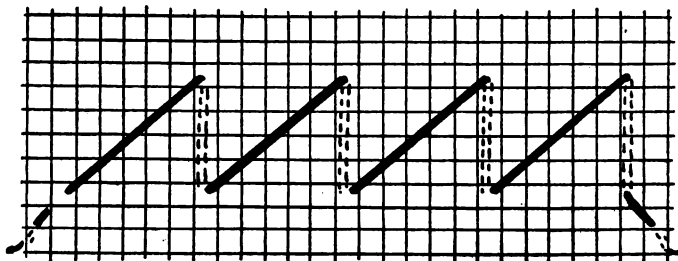


FIG. 87

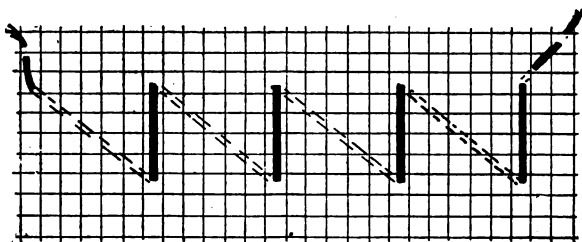


FIG. 88

gathers are not interfered with, and, if necessary, they may be regulated with the point of the needle. (Fig. 88.)

Thread the needle in an end of cotton and fasten in on the right-hand corner of the hem, as for hemming, and do about three hemming stitches till the first gather is reached. The position of the work must now be altered, and the band held on the forefinger of the left hand, with the gathering in the opposite direction. Each little fold must now be lifted

by placing the needle almost parallel with the band and passing it through a fold, after which the needle must be slightly turned and inserted into the edge of the band, so as to form an upright stitch on the right side and a slanting one on the wrong. (Fig. 89.)

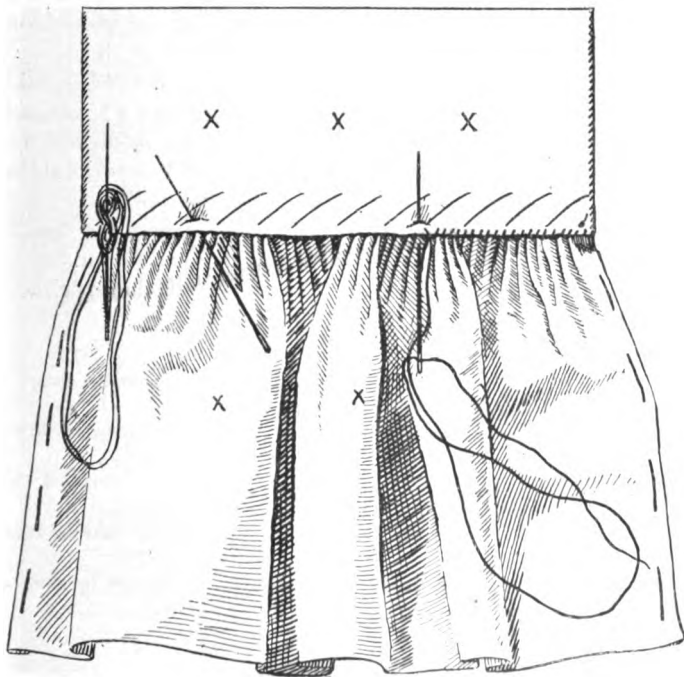


FIG. 89

Many people hold the gathering for setting in as for hemming when the needle is more slanting, as in the second position in fig. 89.

The stitch in the first method is quite different from ordinary hemming, and its adoption simplifies the setting in. When the gathers have been sewn to within half an inch

from the end, the gathering cotton must be unwound from the needle and passed through to the back, when it can be fastened off and the thread cut. Then finish this end by hemming about three stitches on the side hem to match the beginning.

Fasten off neatly on the wrong side by taking a few running stitches on the gathering thread, and cut the cotton off. The inside of the band requires as much finish and care as the right side, and the edge of the band must be laid **on** the stitches shown from the right side. On no account must it be below these old stitches, or the band will be twisted, the gathering dragged, the felling stitches will show on the right side, and the specimen be quite spoiled.

When the last stitch of the felling is reached, the needle must be slipped between the folds and the end cut off.

Next remove all marks and tackings, and the specimen will be complete.

POINTS TO AVOID

1. Irregular gathering or gathering that is too coarse or too fine.
2. Bad stroking, by scratching the work.
3. Careless setting in, by holding the work incorrectly, and not taking up each fold.
4. Poor fixing, by means of which the gathers will be 'bundled' or unevenly distributed.
5. Bringing the inside of the band too low, and so causing it to twist.
6. Wrongly shaped stitches, by not putting the needle in such a position as to obtain an upright stitch on the right side.

CHAPTER V

HERRING-BONING

Description and Use—The Stitch on Canvas—Fastening on—Fastening off—Corners—Herring-boning Flannel—Seams in Flannel—Points to Avoid.

HERRING-BONING is the stitch specially used to secure the raw edges of flannel and other woollen materials

that are too thick to have a folded seam. It is rather an ornamental stitch, and when worked with regularity and evenness looks quite too pretty to be out of sight. It forms a series of crosses on the wrong side and a double row of running stitches on the right, and is worked from left to right with the needle in a horizontal position.

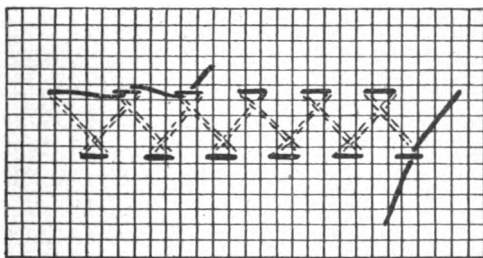


FIG. 90

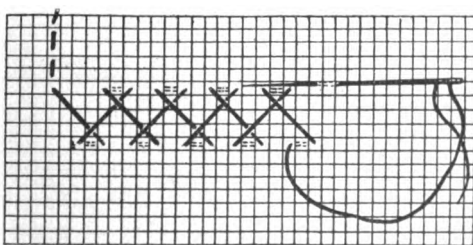


FIG. 91

In order to fully see and understand the details of this stitch it is well to do it first of all on canvas. Fasten in the needle by bringing it up through from the wrong side, leaving a short end, which must be manipulated with the forefinger of the left hand, so that it will be secured in the working (fig. 90) ; or darn about three stitches above the space where the thread must come out (fig. 91), and then count down four threads, and four threads along ; take up two on the needle horizontally. Next count up four threads from

78 STITCHES USED IN MAKING GARMENTS

where the needle comes out, and along four threads, and take up two again on the needle, always using the needle in a horizontal position.

Repeat this till the stitch can be worked readily and easily.

FASTENING ON in canvas differs somewhat from flannel, because the stitch in practice is always used on double material, whereas on canvas the chief points that are shown are the shape and size of the stitch.

In such a case the fastening on may be done as described above (fig. 91), or an end long enough to thread left on the back, to be threaded and darned in.

• **FASTENING OFF.**—The needle must be put through to the back, and passed in and out of two or three of the running stitches, and then cut off. (Fig. 90.)

TO FASTEN ON on a folded edge the needle is slipped between the folds from the right, in a slanting direction, and brought out on the top at the place where the first stitch is to be made and the needle drawn through till the end disappears. Then proceed to sew.

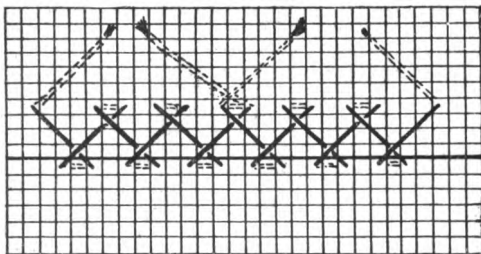


FIG. 92

TO FASTEN OFF.—Insert the needle for a top stitch, but instead of taking up the horizontal stitch, pass the needle between the folds nearly to the edge, and cut off. (See fig. 92.)

TO JOIN.—The needle must be put between the folds near the top of the fold, about half an inch to the right, and

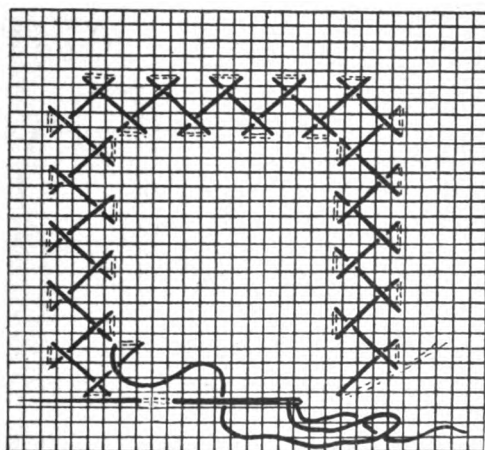


FIG. 93

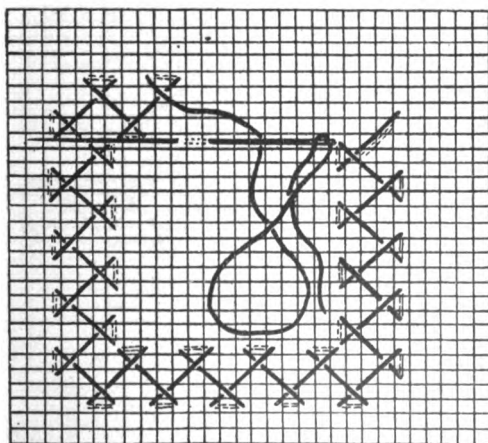


FIG. 94

80 STITCHES USED IN MAKING GARMENTS

brought out towards the left of the last stitch to complete it. Then proceed as usual. With care and nicety it is almost impossible to discover the join. (Fig. 92.)

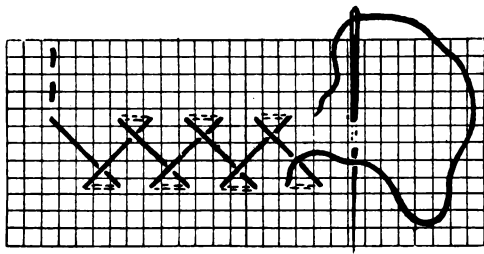


FIG. 95

CORNERS.—The next detail is the corners, which can also be nicely demonstrated on canvas. There are two

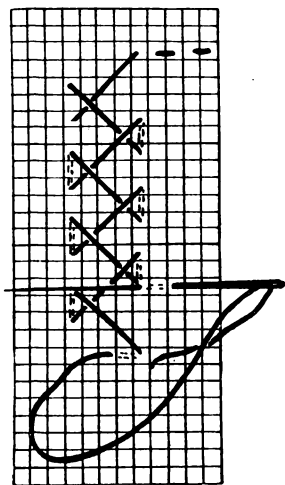


FIG. 96

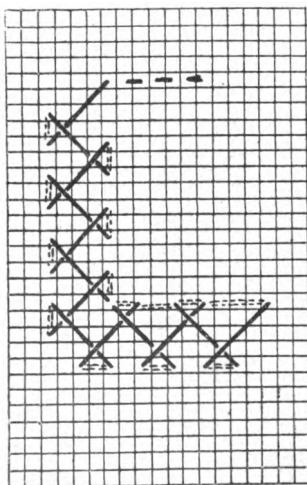


FIG. 97

kinds of corners—that worked on the larger square on the wrong side of the garment, when the patch is being secured to it, and that used for the smaller or inner square on the

right side of the garment, after the worn part has been cut away.

CORNER OF A LARGER SQUARE.—Let the last stitch be a *bottom* one, then count up four threads from where the cotton comes out, and along four, but instead of taking up two threads horizontally, do so with the needle pointing to the chest. (Fig. 95.)

Now turn the work round, so that the needle is again in a horizontal position, and proceed as usual. (Figs. 93, 96, and 97.)

INNER CORNER.—This time, let the last stitch be a *top* one, and from where the thread comes out count down four threads and four along, but now, instead of pointing the needle to the chest, do it the opposite way, *from* the chest. (Fig. 98.)

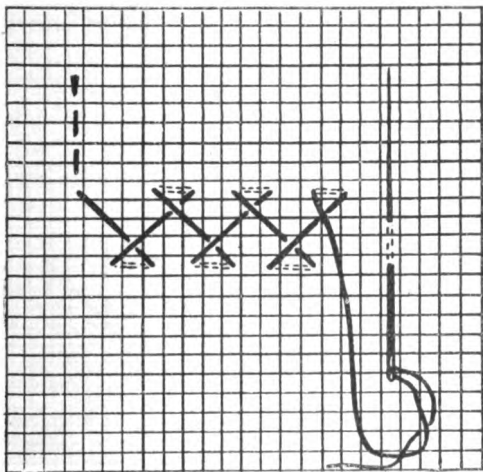


FIG. 98

Turn the work round for the needle to be in a horizontal position and go on. (Figs. 94, 99, and 100.)

If this has been exactly done, the first bottom stitch of the new side will meet the last bottom stitch of the old side. (Figs. 99 and 100.)

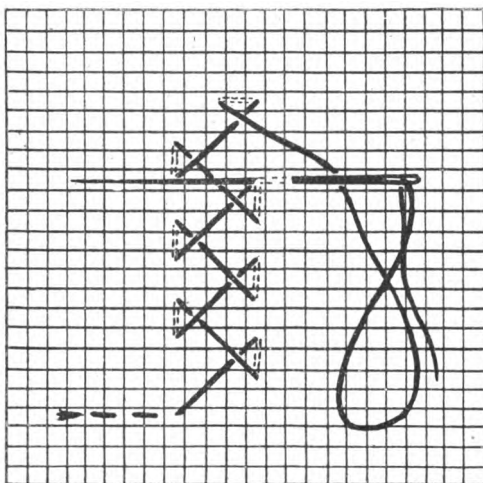


FIG. 99

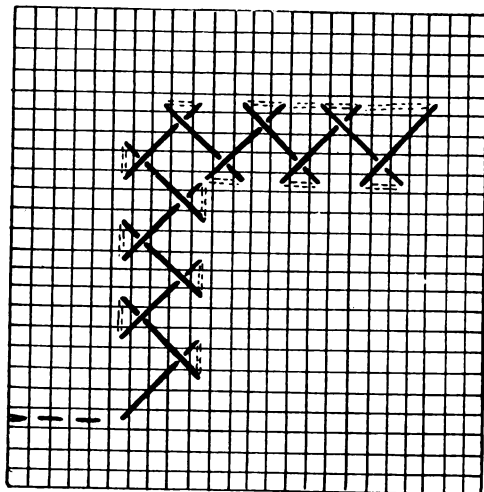


FIG. 100

As a final preparation for herring-boning on flannel, it would be as well to practise on a fold of canvas. Turn a fold about half an inch wide quite straight by a thread, and fasten in by passing the needle between the folds, bringing it out on the top about four threads from the edge. The bottom stitch must be taken *close* to the cut edge of the fold and *below* it, and both *top* and bottom stitches must be taken through, to make two rows of running stitches on the right side.

HERRING-BONING ON FLANNEL. — This will not present much difficulty if the stitch and the details have been thoroughly mastered on canvas, although in flannel it is not so easy to keep the stitches upright, because the threads are more obscure.

Take a strip of flannel, and along one side fold a turn about half an inch wide, and firmly tack. Flannel, by the way, must always be closely and neatly tacked, because it is not possible to crease it.

Fasten in by passing the needle between the folds and bring the cotton nearly out. Hold the end with the left middle finger on the left forefinger, and put a backstitch for the first, and so secure the thread, and then proceed to do the sewing.

FLANNEL SEAMS.—Woollen material of any kind for underwear is generally so bulky, that a double fold for seams is not used, consequently the edges of such material are generally turned once and the raw edges herring-boned.

There are three ways of joining flannel seams, of which the first that is described is the strongest and most durable.

1. Take two strips of flannel and decide on the right and wrong side, remembering that the 'fluffy' side is the right side. Then arrange that the 'nap' shall fall in the right direction. (When making garments it must always lie downwards.)

All the sewing necessary for joining these pieces will be on the wrong side.

Place the edge of the breadth nearest the worker about

three or four threads lower than the back edge, and tack carefully to prevent a pucker, and to make the ends meet. Join these edges with a run seam, taking a backstitch every

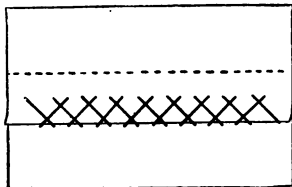


FIG. 101

third stitch, over the last one, bringing out the needle in the same place as before, not to spoil the stitch on the outside. Running the seam in this way prevents it from gaping on the right side.

After this, well flatten it by turning the wider part, or the back edge, on to the garment, and tack it firmly down. Fasten in the cotton at the left hand by slipping it between the folds, and herring-bone the raw edge. **Every stitch must be taken through.** (Fig. 101.)

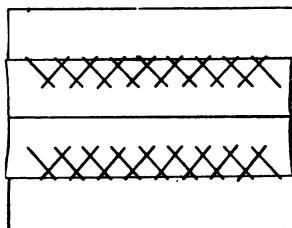


FIG. 102

2. The second method is to put the two edges together and run them as above about six threads from the edge. Open the edges, turning one to the right and the other to the left, and herring-bone on each side. (Fig. 102.)

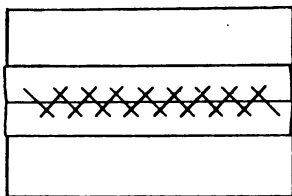


FIG. 103

This is a neat way of joining the seams, but will not do for any part of a garment

that has a strain, because, if the running cotton should give way, a gap would be the result.

3. The third method is to run the edges as for Method 2, open them out, and sew one line of herring-boning down the centre. (Fig. 103.) This may be used for flannelette, serge, or woollen material with a firm edge; but for flannel

it is rather slovenly, as the raw edges of the folds are not secured.

POINTS TO AVOID

1. Slanting stitches on the wrong side, caused by beginning badly and not leaving the right number of threads between the stitches.
 2. Stitches not showing through on the right side as two rows of running.
 3. Bad fastenings on and off.
 4. Not keeping the seam quite flat on the right side.
-

CHAPTER VI

BUTTONS

Description and Use—Kinds—Fastening on—Methods of Sewing on—Fastening off—Pearl and Bone Buttons—Method of Sewing on.

LINEN BUTTONS are used to fasten the edges of garments when they overlap, and is a neater and tidier way than to do so by strings or tapes. Linen buttons are usually chosen for underlinen, because they are better suited for the wear and tear of the laundry than any other sort. With care they may be washed several times without the rims bending and breaking, whereas bone or pearl buttons would very probably snap the first time of washing, either in the mangling or ironing.

KINDS.—There are two kinds of linen buttons, the pierced and unpierced. The former have two holes in the centre which are edged with a metal. This often causes ironmould after washing. Consequently, pierced buttons are not so generally used as unpierced. These have no 'eyes,' but consist of a metal rim about the size of a three-penny bit for ordinary use (they may be obtained in various sizes), covered with folds of linen. The quality of the button depends upon the number of folds. On the wrong side is a lining of coarser material, which is joined to the top fold

near the rim. The right and wrong sides of the button are therefore easily distinguishable.

Buttons are always sewn on the right side of garments, and on a double fold of material. They should not be put too near the edge, but far enough from it to cover the button-hole underneath. This will prevent the next garment showing through if there should be any strain, and the button-hole should gape.

Sometimes it is necessary to put a button on single material, as on a nightdress case. In this instance a square of calico or piece of tape should be first hemmed on and the button sewn on this. (Fig. 104.)

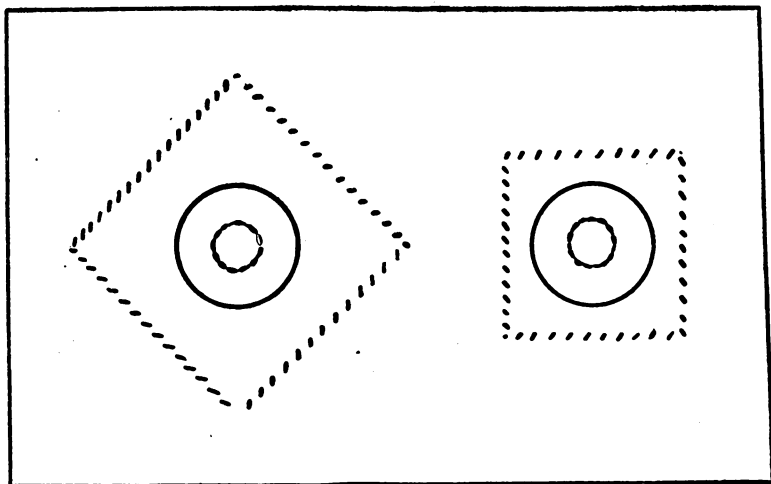


FIG. 104

There are various ways of sewing on buttons, of which the three following are the most durable.

(a) **BY A STITCHED CIRCLE.** — Unless the circle is immediately in the centre it spoils the look of the button completely, and the following is a plan to secure accuracy of position. Draw an upright line faintly with the point of the

needle midway between the sides of the button, and divide this line in half by marking another line in a horizontal position. The centre will be where these two lines meet. Now on these lines prick a little hole about half way from the centre to the rim, and then more holes halfway between those already done, just a shade from the centre, to give the required curve for the circle. Then connect these holes with a line, or some more holes, so that the circle intended for stitching is distinct. (Fig. 105.)

Care must be taken not to soil the button with too much handling.

A very easy way to get a good-size circle is by stamping the button with the part of a pen that fits on the holder, or by a key, or a slate-pencil holder. Be careful to see that it is stamped in the centre, because the little hole already in the button, which

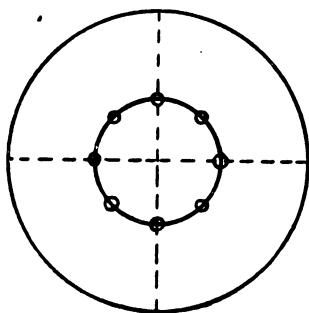


FIG. 105

is the mark left by the securing thread to the card, is very rarely in the centre, and will not do for a guide.

The rim of the button must never be followed for the circle, because it would be much too big, the button-hole would not set nicely, and the fastening would not be safe; in fact, it would be quite useless for all practical purposes. Having prepared the button, proceed to stitch it on in the following way. Thread the needle in an end of cotton and fasten on, either by passing through the folds to a point where the button is to be stitched, bringing it nearly through, holding the end firmly with the left thumb and forefinger, and securing it with a couple of backstitches, or by passing the needle from the back and leaving an end, which, when the thread is made secure on the right side, may be threaded and neatly fastened off.

Some people make a neat knot and pass the needle

through from the right side to the wrong, and so arrange it that the knot is hidden by the button. It is a good way of stitching buttons on gloves.

SEWING ON.—Take the button, and put the needle through it on the line of the circle and arrange for about three or four stitches to be in each quarter. The stitch is worked by being put ‘through and through’—*i.e.* from the point where the thread comes out; put the needle back a tiny way to the right, and pass it through to the back, then put it up through the button on the circle line a tiny way to the left; repeat this, being careful to leave no threads between, till the last stitch, when, instead of passing the needle to the back as usual, slip it between the button and the material, and wind the cotton round fairly tightly five or six times, to form the stem. (Fig. 106.)

This must not cause a hollow at the back, or the band will be dragged. The cotton should be wound to form the stem just tight enough to be useful—*i.e.* to prevent the friction of the button-hole stitches on those of the button, and to make the button-hole lie closer and flatter. Buttons that have no shank must always be stemmed.

FASTEN OFF.—To do this a backstitch or two may be taken underneath the button and the end cut off, or the needle may be taken through to the back, and a backstitch made, and then passed through the folds of the material and the thread cut off.

(b) **BY A STAR.**—The method of fastening on and off is the same here, but the actual securing is rather easier. Mark the button so that eight little dots are made, then place the button on the garment and bring the needle out at the centre; from this take a stitch to a dot, through to the back, and up again through the centre. Continue this for eight times and fasten off as described above. (Fig. 106.)

This is a method usually adopted for small buttons like those used on baby linen and little children’s clothes.

(c) **BY A CROSS.**—Proceed in the same way as in the other methods, but mark on the button four divisions.

Bring the needle through the centre and work from it to the dot on each of the divisions, taking the same stitch about three times. (Fig. 106.) Stem the button and fasten off. If the lines forming the cross are stitched, it is a stronger method of sewing on the button. (Fig. 106.)

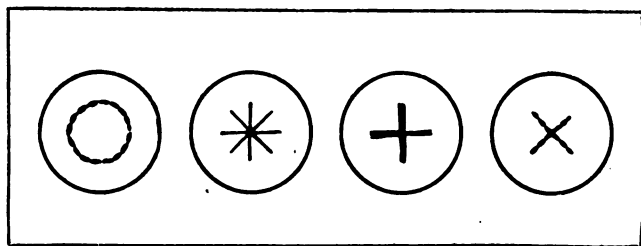


FIG. 106

Other methods of sewing on buttons are by backstitching two straight lines horizontally or vertically; but the commonest and best way is by the stitched circle.

Pierced buttons are sewn on by passing the needle up and down through the holes for about eight times, using very strong cotton, or double cotton if preferred, for four times.

PEARL BUTTONS.—These are generally used for woollen underwear, such as flannel shirts, vests, combinations, &c. They are made with two holes as well as with four. If the former are used, they are sewn on like pierced linen buttons. The buttons must be placed on the garment with the holes either in a horizontal or vertical position, and, whichever way is adopted, the same idea must be carried out with all the buttons sewn on.

If the button has four holes, the needle must be brought out through the top left hole, and then through the bottom right hole to the wrong side. Continue this for six times, and then go through the top right hole and bottom left hole for the same number of times. When the last stitch is

90 STITCHES USED IN MAKING GARMENTS

reached, stem the button as usual and fasten off. This forms a cross. Sometimes these buttons are sewn on with two straight lines instead of a cross. (Fig. 107.)

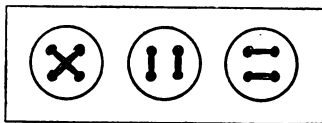


FIG. 107

BONE BUTTONS are used for fastening cloth garments, and generally have four holes. These are usually sewn on in two straight lines and must always be stemmed, because they have no shank, unless they are purely ornamental. Double cotton is used when they require extra strength

POINTS TO AVOID

1. Stemming too tight.
2. Irregular stitching.
3. Insecure fastening.

CHAPTER VII

BUTTON-HOLES

Description and Use—The Stitch on Canvas—The Stitch on Folded Material—Corners—Cutting a Button-hole—Fastening on—Fastening off—Points to Avoid.

BUTTON-HOLES.—These are holes cut in various parts of garments, generally the selvedge way of the material, through which buttons have to pass. Most garments are secured to the person by this method of fastening. To make these holes really useful the raw edges are sewn over by means of a particular stitch called 'button-hole stitch,' which is worked in a way all its own. When this is done the hole

is neat, tidy, strong, and durable. The stitch is often found a little troublesome; but, if it is learnt first of all on canvas, it need not present any difficulty. Care, of course, must be taken to remember the details.

The Stitch on Canvas.—It is always worked from left to right. The needle is inserted and the end darned in for about three stitches. From the point where the needle comes out count up four threads and a long one. Put in the needle and take up four threads with the point downwards; place the left thumb underneath the point of the needle to keep it steady. Now take the double cotton from the eye of the needle and bring it round underneath the point of the needle from left to right.

Draw out the needle first towards the chest and then straight from it. Each stitch must be pulled in with one effort, otherwise the edge will be uneven. The second stitch

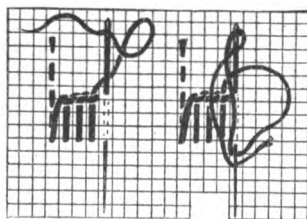


FIG. 108

is like the first; but it must be observed that there is now a single thread coming from the top of the stitch. This thread *must* be kept at the *back* of the needle, or there will be no knot at the top of the stitch (fig. 108), and the edges will be flabby. Count one thread along and put the needle in, and again take up four threads on the needle, and continue the stitch. All the stitches must be the *same* length and *one* thread apart. (See fig. 108).

Stitch on Folded Material.—Take a piece of calico, say four inches square, and fold it exactly in half, selvedge way. A band from previous specimens could be utilised for this. Fasten on the cotton by passing in the needle between the folds, bringing it out on the edge of the band. Secure the end with the left thumb, then put the needle to the back of the fold, and take up about five threads on the needle; bring it half way through, steady it with the left thumb, and bring

the double thread from the eye of the needle round the point from left to right and draw out. (Fig. 109.) Repeat.

Another way of making the button-hole stitch is by drawing the thread nearly through till a small loop is left at the top. Pass the needle through this loop at the back, and draw in tightly. (Fig. 110.)

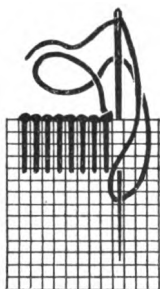


FIG. 109

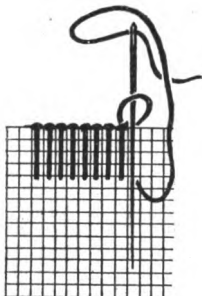


FIG. 110

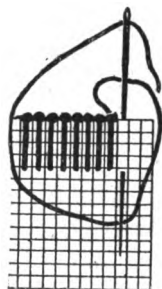


FIG. 111

A third way is to bring the thread from the top of the stitch round towards the *left* in a downward loop. Take up five threads, as usual, with the point of the needle through the loop and pull in. (Fig. 111.) Tailors generally work their button-holes in this way.

Corners.—These are either braced or rounded, often both are used in the same button-hole. When four threads form the depth of the stitch, *nine* stitches will be required for the corners on canvas (fig. 112); but in actual working on garments seven and often five stitches are sufficient for the corners.

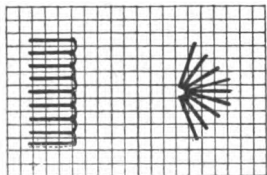


FIG. 112

Many people work the round end in what is called 'satin stitch'—i.e. over-sewing or seam-ing the corners without the knot, when nine stitches may be used.

If the button-hole stitch is used for the corner, nine stitches will be too many, as the knots take up room, and the choice must be made between five and seven. (Fig. 113.)

The **square** or **braced end** of a button-hole presents rather a difficulty to many people. The following is a method of working it. When the last stitch on the last side is done, turn the work round so that the button-hole lies across the forefinger, then pass the needle between the folds, and bring it out at the bottom of the side now on the left. (Fig. 114.)

Then work four stitches in a straight line, and before working the fifth, pass the needle through the top loop of the first stitch on the right side and continue for the remaining four stitches, taking up four threads of double material on the needle, and bringing the top part or knotted side towards the button-hole. (Fig. 115.)

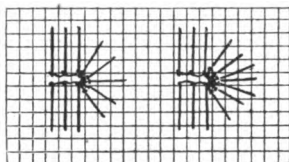


FIG. 113

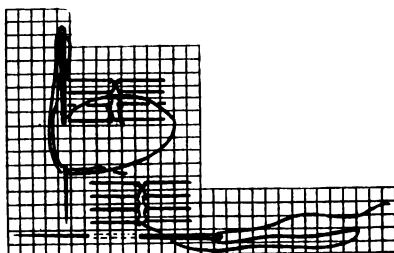


FIG. 114

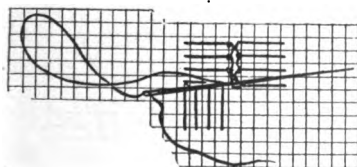


FIG. 115

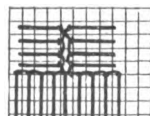


FIG. 116

This will bring the last stitch in a line with the bottom of the side stitches. (Fig. 116.) The square end of the button-

hole may be stranded or braced before it is worked to give it more strength, by putting three or four long stitches across the corner to reach from the ends of the side stitches. (Fig. 117.)

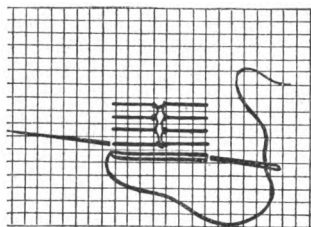


FIG. 117

When this is done, the material must be taken up as well as the strands when the end is button-holed.

Pass the needle to the back and fasten off by a back-stitch on the single material.

Fastening on. — Button-holes are always worked from left to right and on folded material, so then, to fasten

on, turn the work to the wrong side, and in this position neatly run two or three stitches on single material just over the *right-hand* corner. Now turn the work over, and it will be seen what was the right-hand corner has become the left. Bring the needle out at the extreme corner four threads down,

then pass it over the cut edges through the double material, taking four threads on the needle. (Five threads should be the depth on medium and fine calico.) Proceed

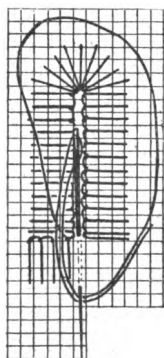


FIG. 118

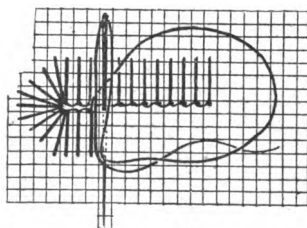


FIG. 119

to work the stitch, taking great care with the knots at the top of the stitch, that one thread is left between each stitch, and that the stitches are quite upright. Use a coarser

cotton for button-holes than for ordinary sewing. It should be the same thickness as one of the calico selvedge threads. (Figs. 118, 119.)

Cutting a Button-hole.—It is of the utmost importance to cut a button-hole straight, otherwise it cannot be worked well. The surest way is by using a sharp penknife, and on a crease made with the point of the needle, or by a coarse thread, press heavily with the point, and cut a hole about three-quarters of an inch long for ordinary use. The size of the button-hole will depend on the button, and should be a little larger than the diameter of the button. If a button-hole is too large the button slips out and it is unsafe; if too small, it is useless.

If scissors are used, they should be very sharp, so that a clean cut may be made. Fold the band at right angles to the way of the button-hole, and choose a clear thread, along which it may be cut. Then with the point snip a tiny hole, open back the band, insert the point of the scissors into the hole and cut straight by a thread on either side. If the whole button-hole is cut at once, the under part is almost sure to slip, and a crooked button-hole is the result.

Fastening off.—When the last stitch is reached and the last knot made, the needle must be passed through the back, and about three or four running stitches made at the bottom of the button-hole stitches. On the last one put a back-stitch, and then pass the needle between the folds and cut off the thread. Button-holes on bands and under-garments should be put on the right-hand side, with the round end facing the button on the other side, which must be exactly opposite the button-hole, and at a little distance from the edge.

The button fits into the round end better than into the braced, and tailors often punch a little bit of cloth out of the round end, to make room for the shank of the button.

The button-hole stitch has two other uses—to strengthen the corners of slits, as in a baby's shirt, and to finish off tape that is too narrow to hem.

POINTS TO AVOID

1. Bad cutting, through using poor implements.
2. Bad fastening on. Button-holes must never be begun in the middle of a side.
3. Slanting stitches, through not pulling out the stitch straight. The cotton must not be drawn towards the right shoulder.
4. Irregular knots at the tops of the stitches, which often arise through having a too long needleful of cotton, and consequently being unable to make the stitch with one movement. Some people bring the cotton nearly through, and give it a final jerk by taking hold of it with the thumb and forefinger. This method is only successful in the hands of an expert
5. Poorly managed corners, often caused by putting too few or too many stitches in the corner.
6. Square end badly worked through inattention to detail. A loop worked across the end is useless for all practical purposes.

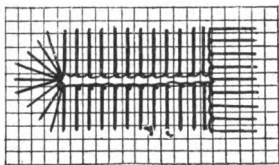


FIG. 120

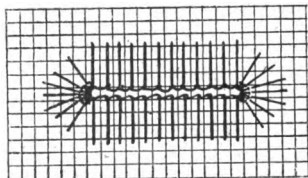


FIG. 121

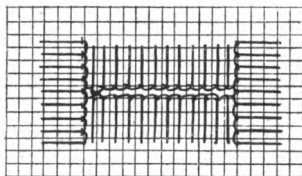


FIG. 122

N.B.—Sometimes it happens that the cotton snaps in the middle of the button-hole and a join has to be made. If this is so, fasten in the cotton on the wrong side with a back-stitch close to the last stitch worked, and pass the needle

through the top of the last stitch, so that the cotton comes out at the top. Proceed as though nothing had happened, and, if carefully done, the join will scarcely be discernible; it need not be so at all.

Figs. 120, 121, and 122 show completed specimens of button-holes.

CHAPTER VIII

TUCKS

Description and Use—Fixing—The Running Stitch—Running of Tucks—Fastening on—Fastening off—Points to Avoid.

TUCKS.—**Tucks** resemble pleats and gathers, inasmuch as they are often used to dispose of the fulness in those parts of the garment where it has to fit a less space. For instance, the width that has to be put in the band of a chemise, &c., may be done by the use of tucks. Besides being useful, tucks are ornamental, and the appearance of many garments is greatly enhanced by them, even when they are not needed to use up the fulness. Ornamentation is their use in most garments for grown-up people, but they serve other purposes in children's clothes. Children grow so quickly that it is a common thing for them to grow out of their garments long before they are actually worn out. To get as much wear out of them as possible, tucks are often placed in them to store up material which later on may be made use of, either to **shorten** if the garment is too long, and to **lengthen** if it be too short, provided it was first made with tucks.

Supposing there is no material to let down, a new piece may be joined on at the bottom, and the join hidden by a tuck, which otherwise would need the expense of some trimming for that purpose.

Tucks are pretty, and are very much used to ornament and finish babies' clothes. They are always put on the right side of garments, and may run *with* the selvedge, as in

H

the fronts of chemises, nightgowns, &c., or the woft way, as in aprons, frocks, &c.

In order to be able to arrange them nicely, and to be aware of all the details, it is well to practise first of all on a specimen piece of calico, as required for Standard VI.

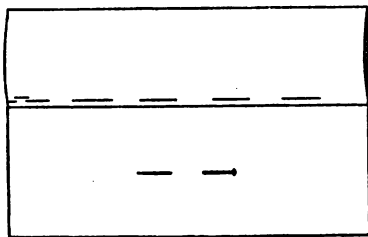


FIG. 123

Take a five-inch square of calico, and find the wrong side and the selvedge way. Put a pin in the centre to mark this.

Then fix a hem along the selvedge edge, because (a) tucks are always used above hems, and (b) they are

easier to fix on this way of the material. With the selvedge then running right and left, fold one turn along it about a quarter of an inch wide. From the folded edge measure three-quarters of an inch on the right and left hand sides, and fold over another turn for that depth. Hold this second fold firmly down with the right thumb and forefinger, take hold of the other end with the left thumb and forefinger and pull, when the edge will naturally fall over. Now hold it with the second and third fingers, and pass the left thumb and forefinger along the top and crease. Tack this hem neatly. (See fig. 123.) It is not necessary to hem it, as the tacking threads will act as a guide to the edge of the hem. The width of the tucks depends on the will of the worker, but they are always narrower than the hem. Quarter-inch tucks look nice with a three-quarter inch hem, and they must always be arranged to clear the stitches of the hem, or other tucks. Some people prefer a little space between them, especially if they are narrow. Others arrange them in groups with a space between for lace or insertion. When they are used the selvedge way, as in chemises, nightgowns, &c., they should be 'spaced;' but when they run against the selvedge as in aprons and frocks, they look better if they are close—

i.e. just clearing each other, especially if they are arranged with a number of narrow ones and a wide one.

Having decided that the width of the tuck and the space between is to be the same, say a quarter of an inch turn the work to the right side, and measure for the first tuck—*i.e.* three times the width of the tuck (in this instance three-quarters of an inch). This gives a quarter of an inch from the hemming stitches, a quarter of an inch space from this for the tuck to rest on, and a quarter of an inch for the top crease and width of the tuck. (Fig. 124.)

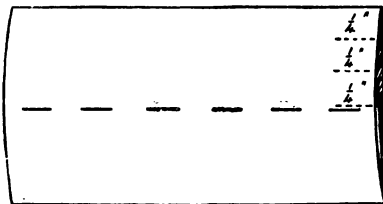


FIG. 124

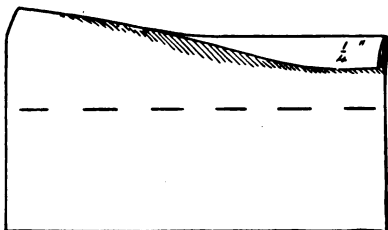


FIG. 125

These measurements should be marked on either side to ensure the folds being quite straight, then turn the raw edge to the *outside* from the three-quarter inch mark. Crease this fold exactly straight by a thread, and then with a needle or pin mark at intervals the next quarter of an inch. Turn this over as for a

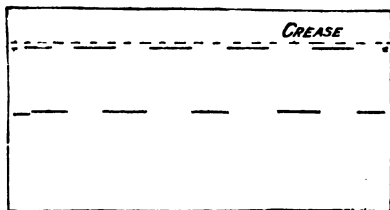


FIG. 126

hem, using the pin marks as a guide, and testing the accuracy of the width from time to time to see if it is straight. (Fig. 125.) Next turn the fold back and a crease will be clearly seen. Just *underneath* this crease neatly and firmly tack the material so that the running stitches may be made *in* the crease. (Fig. 126.)

It will be observed that for quarter-inch tucks arranged with quarter-inch spaces, an inch of material is necessary—half an inch for the tuck—*i.e.* a quarter of an inch for the upper and lower part, a quarter of an inch for it to rest on, and a quarter of an inch space, so that in calculating

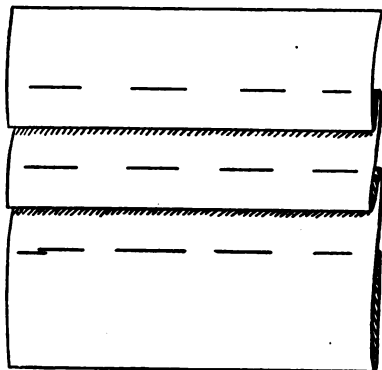


FIG. 127

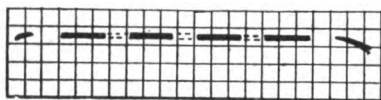


FIG. 128

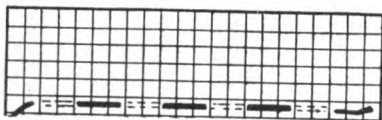


FIG. 129

the quantity of material it is necessary to know that tucks require three times their width *plus* the space between. When sewing specimens a little extra material for finish must be allowed for, so that the last tuck will not be on a raw edge. (Fig. 127.) This is measuring from the last running or hemming stitches. If the measurement is taken from the edge of the tuck or hem, the width of each tuck or hem must be allowed for.

It is sometimes usual to arrange the tucks with a measuring paper. Children find very little difficulty with them if they do so.

THE STITCH. —

The running stitch resembles the gathering stitch very closely, and, like it, is always worked from right to left.

The general rule is to take up two threads and leave down two, and it is always shown in this way on canvas or the Demonstration Frame. (Fig. 128.)

In actual practice, however, this is not done. In order to make the stitch quite regular a little more material must be taken on the needle than left down, so that for ordinary sewing 'three threads up and two down' is a more practical rule. (Fig. 129.)

Tucks are run in the crease on the *underneath* part. It is not a good plan to run them on the upper part, because it is not so neat, the stitch does not look so nice, and the fastenings on and off sometimes spoil its appearance.

Tucks should always be *run*, although some people turn them to the wrong side and hem them. It is, however, *not* the correct stitch. Running is easy, and most children like doing it, so that it is hardly worth while, even in the lower standards, to introduce another method of sewing tucks.

It has turned out occasionally that tucks have been backstitched by hand. This is sheer waste of time and injury to eyesight, as is also hemstitching them. (Fig. 130.)

RUNNING IS THE STITCH for tucks, and should always be adhered to.

FASTENING ON.—To fasten on at the beginning, pass the needle between the folds, bring it out on the crease, and draw the cotton nearly through. Sew over by means of a backstitch the first stitch two or three times, and pull the thread firmly to test the security before going on. (Fig. 130.)

Great care is necessary in fastening on for running in the middle of a seam so that the stitch is not spoiled on the right side. A neat and easy way is to pass the needle in a slanting direction through the fold, from right to left, and bring it out about two stitches from the end of, and *on* the old running, then run over the two old stitches and proceed. (Fig. 130.) A backstitch on the single material may be put to make it quite secure. This is necessary when the running has to support weight, as at the bottom of a flannel petticoat or frock skirt; or thread the needle and run over the last three old stitches, taking only one fold of the material on the needle, and bring the cotton very nearly through. (Fig. 130.) On the first new running stitch a backstitch may be put, and the

fastening on is neat and secure. Care must be taken not to spoil the regularity of the stitch on the right side.

An old-fashioned way of fastening on is to point the needle directly to the right along the crease, and take up about four threads of the top material to the left of the point, where the first stitch must be made. Turn the needle round, secure the end with the left thumb, make a backstitch and proceed with the usual stitch. (Fig. 130.)

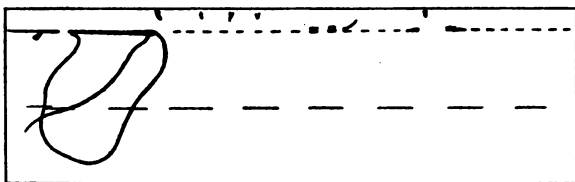


FIG. 130

To fasten off, backstitch the last stitch, and pass the needle between the folds of the tuck; or, pass the needle through the loop of the last stitch, and then between the folds, and cut off the cotton.

POINTS TO AVOID

1. Drawing a thread for running. Making the stitches too tight and so puckering it.
2. Bad fixing, by not keeping straight by a thread.
3. Irregular stitches, by not carefully gauging the quantity of material taken up.
4. Insecure stitches, by not properly taking the stitch through.
5. Careless fastenings on and off, through inattention to detail.

The **running** stitch has another application.

It is often used in conjunction with felling for long seams of nightgowns, chemises, sleeves, &c. It is not a very strong method for any part where there is a strain, and, unless very carefully done, it has a slovenly appearance. Still, in spite of its bad name—scamp stitch—it is very generally used.

Standard VI. are required to show this method of joining, and the following plan will make the details clear:—

Take two pieces of calico each 5 in. selvedge way by $2\frac{1}{2}$ in. weft way. Take one piece, and on the wrong side turn a fold about one-sixth or a quarter of an inch wide. Crease it firmly along, to flatten and straighten it.

Next, take the other piece and do exactly the same ; but in this instance turn the fold back, so that the crease is plainly seen. This will be the guide for running.

Now lay this second piece on the first piece, both right sides facing, and with the wrong side uppermost, so that the folded edge of the back piece is above the raw edge, and the crease is below the raw edge of the fold. Now neatly and firmly tack along *above* the crease through the three edges, and leave the crease clear in which to run. Fasten in and work according to rule. (Fig. 131.)

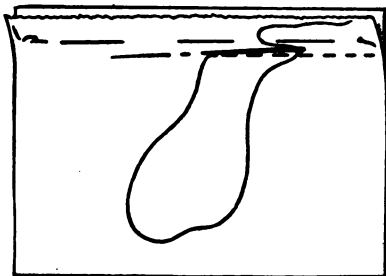


FIG. 131

This method needs care, or the raw edge of the first fold may show on the right side ; but if this is watched, it is the best way of fixing a run-and-fell seam, and it is quite neat and tidy while being sewn.

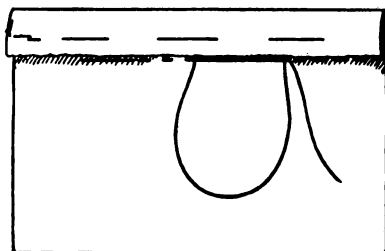


FIG. 132

A second way—and it is entirely a matter of opinion which is adopted—is to fold a turn on the first piece, and crease it well, then lift it, and underneath it place the raw edge of the other piece, making sure that it touches the top of the fold. Tack it neatly along and carefully run immediately beneath the raw edge. (Fig. 132.)

A third way is to face the right sides, and put one raw edge the width of the fell above the other. Then tack them, and in a crease made on the front piece run the length of the seam. (Fig. 133.) The wide edge is next turned over on to the narrow.

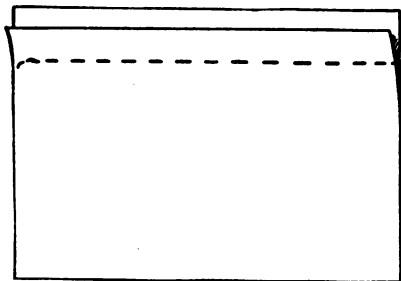


FIG. 133

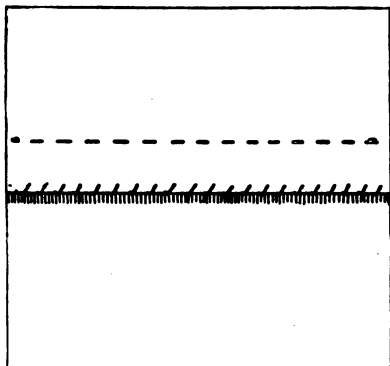


FIG. 134

The sides are then opened, and the seam flattened and tacked. When the tacking is completed the fold must be held quite flat on the garment and hemmed. Great care must be taken to keep the material on the right side well flattened from the running seam, or it will be very ugly on the

outside. The left forefinger must be used to keep the right side in place. (Figs. 134 and 135.)

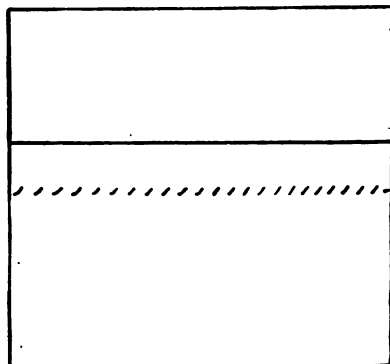


FIG. 135

POINTS TO AVOID

1. Bad fixing, and thereby bad sewing.
2. Irregular and insecure running, through the stitches not being taken through.
3. Fold not kept flat on the right side.
4. Badly shaped hemming stitches, arising from the work being rather awkward to hold, when doing a long seam.

CHAPTER IX

GUSSETS AND STRENGTHENING-TAPES

Gussets—Description and Use—Kinds—Preparation—Fixing—Various Methods—Points to Avoid—Strengthening-Tapes—Uses—Preparation and Application of—Points to Avoid.

GUSSETS.—Gussets are a square or triangular piece of calico inserted into the end of a seam, to strengthen it, and to prevent its tearing if any other strain is brought to bear upon it, or to give more play, 'spring,' and freedom to a

particular part, as the under part of a chemise or shirt-sleeve, so that the arm can be easily raised without endangering the fabric of the underlinen. They are generally put at the end of a sew-and-fell or run-and-fell seam, as in a shirt-sleeve, but they may sometimes be used where there is no seam at all, as in children's drawers when open down the side.

KINDS.—There are three kinds of gussets :

1. The triangular gusset, used for shirt-sleeves, sides of shirts, &c.
2. The square gusset, used for sleeves in night-shirts, and working women's chemises.
3. An adaptation of the square gusset, used for necks of shirts and nightgowns when they are made without a saddle.

Square gussets are always much larger than triangular ones.

No new stitch is required to sew a gusset, so that the attention can be fully given to the—

PREPARATION OF GUSSET.—Take a square of calico, say 3 in., and fold it across diagonally, so that a fold is made against the threads. Cut through this fold, and the calico will now be in two pieces of a triangular shape.

The crossway edge forms the base and the two sides will be selvedge and weft. (Fig. 136.)

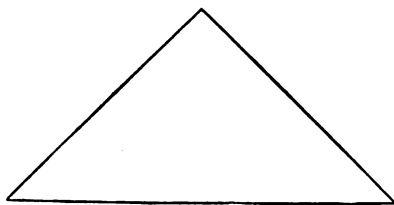


FIG. 136

Care must be taken in the manipulation not to stretch the crossway edge.

Obtain the centre of the base by folding the side points together and crease. Open these back, and then turn the

apex down nearly to the bottom edge (allowing for a turn along the base) and crease along from side to side. This will give a smaller triangle than the first, and will represent the appearance of the gusset on the right side. (Fig. 137.)

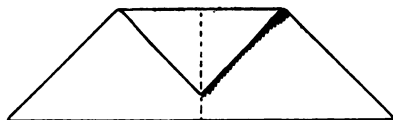


FIG. 137

Lift back the apex, and fold the side points to meet the horizontal crease. These corners must be then cut off *with* the thread of the fold. (Fig. 138.)

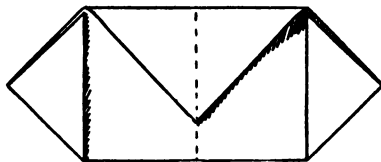


FIG. 138

The calico is now a five-sided figure, and represents the right and wrong side of the gusset—the right side a triangle, the wrong side a hexagon. (Fig. 139.)

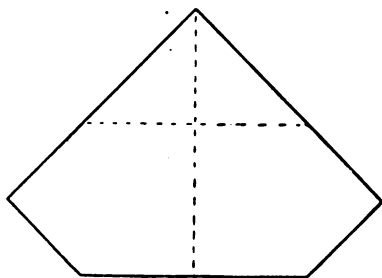


FIG. 139

The gusset must now be folded once all the way round, remembering to fold opposite sides, and the base last. It is

immaterial whether the base is turned first or last, so long as the sides are done in opposites.

When this is completed, the gusset is ready for inserting. (Fig. 140.)

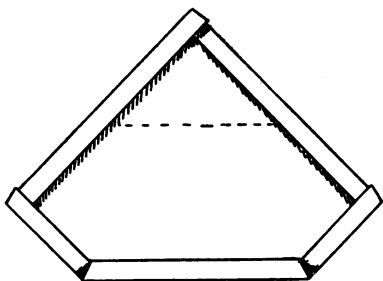


FIG. 140

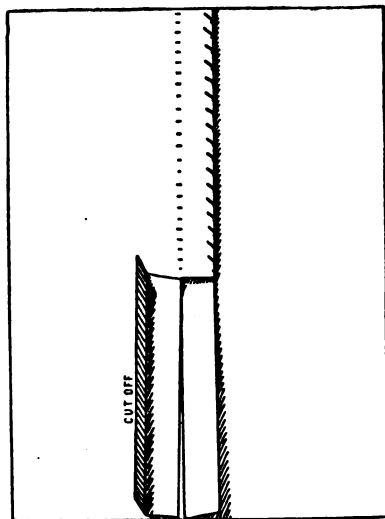


FIG. 141

THE SEAM.—For practice the seam must be arranged to correspond with that of the garment, and this is the next step, and this with the gusset forms one of the specimens required of Standard VII. Take two pieces of calico, say 5 by $2\frac{1}{2}$ in., the selvedge way being the long way.

Arrange and sew a seam-and-fell for two-thirds, and leave the remainder for the insertion of the gusset.

The sides of the seam left open must be now fixed with a narrow hem on each side, and, to make it set nicely and lie quite flat, the garment must be turned to the *wrong* side and the fold of the fell snipped with sharp scissors **only as far as the seaming**.

This will show that on the side that has been cut the fold is as

wide again as that on the other side. This extra piece, forming the under turn of the fell, must be cut off (fig. 141),

so that both sides may have the same width hem. These sides must be hemmed; but it is a matter of choice whether the part that is hidden by the lining of the gusset is hemmed or not. (Fig. 142.)

This being done, turn the garment to the right side, with the opening towards the worker. Take the gusset which is already turned and put the point well up to the seaming with the wrong side facing that of the garment. Tack or pin

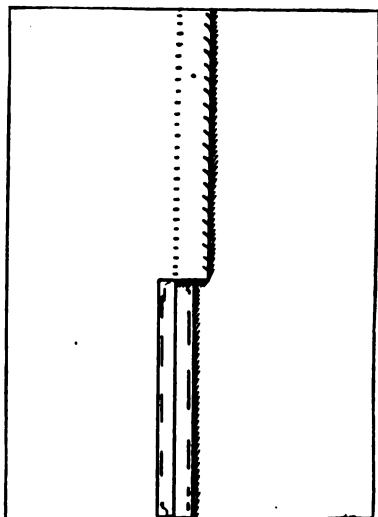


FIG. 142

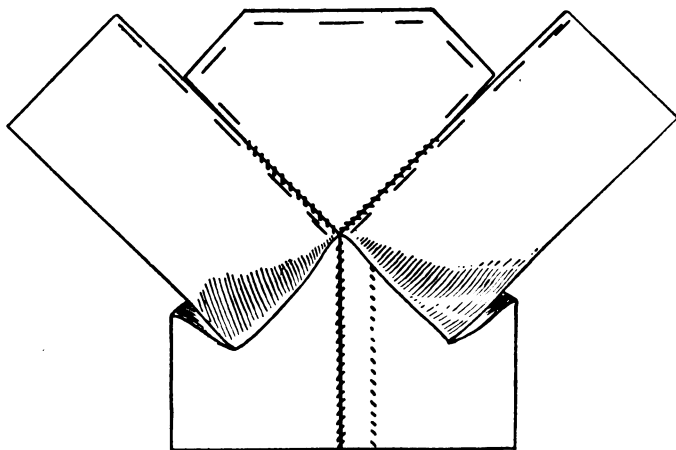


FIG. 143

110 STITCHES USED IN MAKING GARMENTS

neatly from the horizontal crease down the left side to the point, turn the work round, and do the same on the right side of opening. .

When a little practice has been had in this specimen, it is quite possible to do without tacking. The two sides must now be seamed, taking special care with the point. (Fig. 143.) Do not fasten off, as this same thread must be used for hemming the inside.

Now remove the tackings, and well flatten the seaming with the thumb and forefinger of the left hand, turn it to the wrong side, and fix the lining.

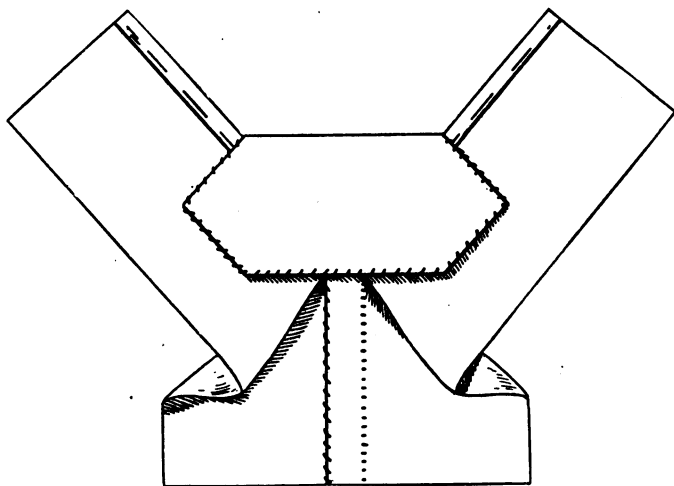


FIG. 144

Pin the centre of the base line exactly in the centre of the fell, and neatly arrange the gusset so that it sets quite flat, and neatly tack it. Fold the gusset together to see if the sides are equal before commencing to hem. If satisfactory, begin to hem at the top of the right-hand side, and carefully hem the five sides of the hexagon (fig. 144), then turn it to the right side, and backstitch along the fold quite close to

the edge, to strengthen it and give it a finish. Fasten off on the wrong side by passing the needle between the folds, and cut off. The whole gusset can be sewn with the one end of cotton.

Well flatten the gusset and remove all tacking, fold the sides together, and the specimen is complete. (Fig. 145.)

When gussets are inserted into a run-and-fell seam, or into a slit without any seam at all, as in children's drawers at the side opening, the seaming may be on the wrong or inside of the gusset. In this case, the wrong side of the garment must be nearest the worker, and the right side of the gusset must face the right side of the garment.

The square gusset, as used for a chemise sleeve, is cut two-thirds of the width of the sleeve, and is so arranged that the diagonal of the gusset is in a line with the side seam. Details of this will come later on.

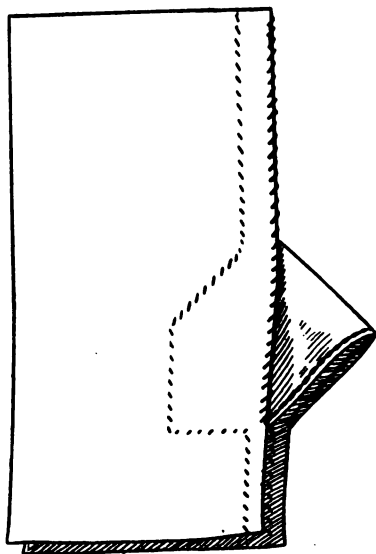


FIG. 145

When the square gusset is used for the neck of a garment, it is used double, so that it forms a triangle on the right and wrong sides, the point being placed on the shoulder-line.

It gives greater fulness to the neck and strengthens the shoulder. It is not required with a saddle or yoke, and details of this gusset are fully described with the 'Cutting Out.'

Gussets are often used in babies' shirts for under the arm.

They are cut as an ordinary gusset, and neatly hemmed all round, and then seamed to the sleeve. They are always of single material.

POINTS TO AVOID

1. Faulty corner on the right side.
2. Poor backstitching. It is often either irregular, or too far from the edge.
3. Bad fixing of linen, so making the gusset to fit badly.
4. Forgetting to snip the fold at the point.
5. Not having the sides even.
6. Irregular hemming stitches.
7. Hems not nicely managed at the opening.

STRENGTHENING-TAPES. — Strengthening-tapes are used for the same purpose as gussets, to protect the ends of seams or slits, as in babies' shirts, or at the armholes of pinafores, &c. They are neat and tidy-looking, and are not quite so difficult to manage as a gusset.

PREPARATION.—Take a piece of tape about four inches long and fold it in half, putting the ends together. Open it back, take hold of the right end, and fold it across the centre,

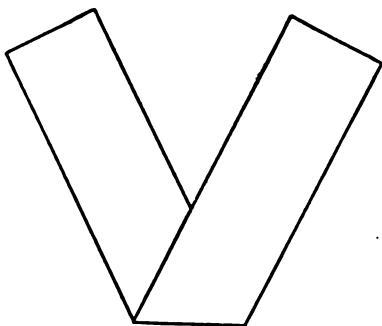


FIG. 146

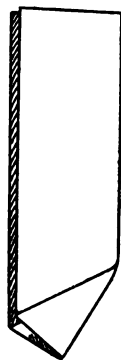


FIG. 147

so that the bottom edge of this end crosses the left side. (Fig. 146.) The more open the tape is required, the more it must be drawn to the right. The length of tape from where it

crosses must be exactly even. This may be tested by folding the bottom fold, which must be firmly fixed in half, and bringing the right- and left-hand edges together. The right-hand end must be turned over to meet the left side. (Fig. 147.)

The two ends must now be turned once towards the worker, and the tape will be on the wrong side. (Fig. 148.) Turn it over, and place the wrong side to the wrong side of the garment which has been previously prepared.

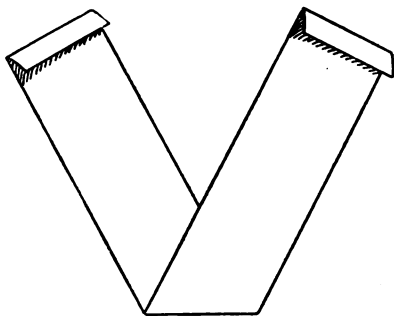


FIG. 148

Put the point where the tape crosses, exactly at the end of the slit, pin it in place and neatly tack the sides to the hem. Seam the edge on the right side of the garment, beginning at the end of the right side and continuing along the opposite side the length of the tape; turn it over, and, without breaking the cotton, hem the five sides carefully. The tape must be neatly hemmed where it crosses, but the stitches must not show through on the right side. This is called a shaped strengthening-tape. When a tape is used, as it sometimes is, at the placket-hole of a flannel petticoat, it is called a straight tape.

Strengthening-tapes are also used to protect the corners of tablecloths and sheets, as they often suffer very severely at these parts when in the laundry. Take a piece of tape about six inches long, fold it in half, creasing firmly, open it back, and bring this centre crease in a line with the bottom edge

by folding the right-hand tape over towards the worker and so forming a right angle. Now turn this end back again towards the front to make a second right angle. With a pin secure this point. Now measure to see that the sides are

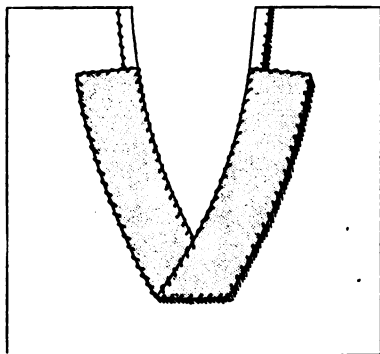


FIG. 149

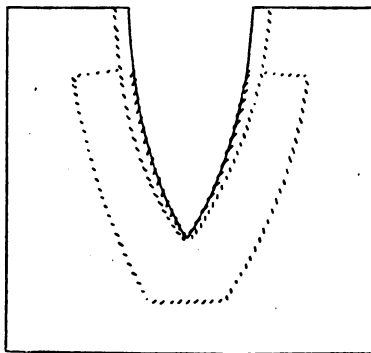


FIG. 150

quite even from where they cross, and then turn the ends once. Turn it over to the right side, and neatly tack it to the wrong side of the sheet. The edges must be seamed on the right side, and the lower edges hemmed on the wrong side. The little fold or diagonal coming from the point **must**

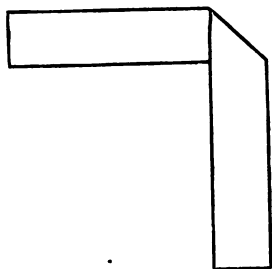


FIG. 151

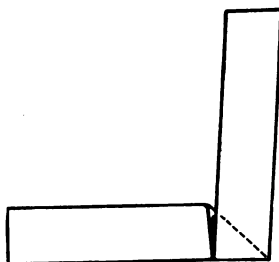


FIG 152

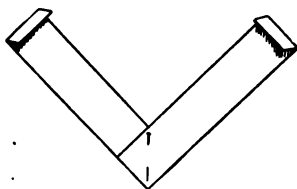


FIG. 153

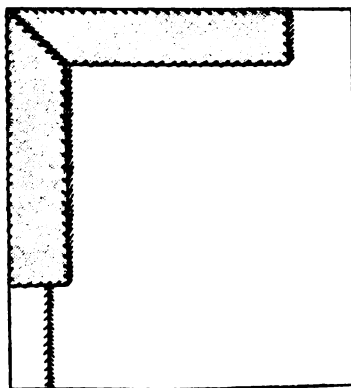


FIG. 154

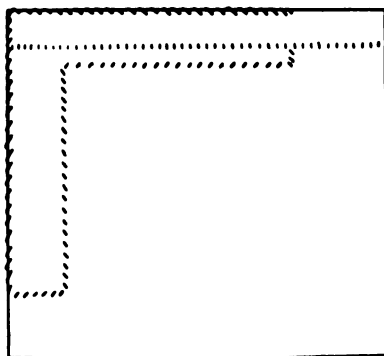


FIG. 155

also be hemmed, but the stitches must not show through on the right side.

POINTS TO AVOID

1. Bad fixing, which causes puckering.
2. Uneven sides, by not testing them.
3. Puckering, by pulling the cotton too tightly.
4. Badly shaped stitches, through slanting the needle wrongly.

CHAPTER X

WHIPPING

Description and Use—The Stitch—Preparation of Material—Fastening on—Holding the Work—Making a Frill—Sewing the Frill—Fastening off—Points to Avoid.

WHIPPING.—The whipstitch is used for the purpose of drawing up lace, embroidery, or material to fit a less space, so that it may form a frill for trimming underclothing, and other things, such as nightdress-bags, &c., to give them a finish.

It is sometimes used instead of gathering for the skirts of babies' frocks, and looks very pretty. A nice full frill is obtained by allowing three times the length of the part to be trimmed.

When the material is drawn up, the edge on which the stitch is worked looks something like a whipcord or cable (fig. 159), and perhaps from this fact it may have derived its name 'whipstitch.'

THE STITCH.—This is distinct from any other that is used in making garments. It is worked from right to left, on the wrong side of the material, and is shown on the Demonstration Frame by a long top stitch and a short under one. (Fig. 156.) The needle passes eight threads and takes up two as a rule, and is put through the material **from the back to the front**, well slanting to the left shoulder.

The German roll hem is often confused with the whip-stitch.

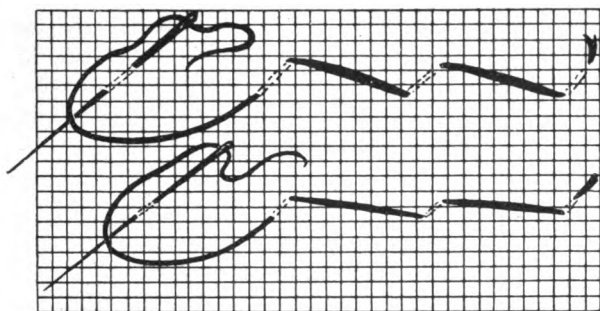


FIG. 156

MATERIAL AND PREPARATION.—The material used for whipping is mull muslin, cambric, nainsook, &c., and it is cut so that the width of the frill is the selvedge way of the material; and if more than one piece is required it must be nicely joined **before** the hem is fixed. The width is a matter of taste, and depends on what is being trimmed; but for under-garments it is not neat if it is too wide—from an inch to an inch and a quarter is quite wide enough for ordinary purposes.

Whipped frills of embroidery muslin or lace make nice neck finishings for children's frocks.

For practice, take a piece of mull muslin seven inches long and an inch wide. Fold a narrow hem on the two short ends, and then along one of the long sides. The hems must be very narrow, not more than an eighth of an inch wide. These must be neatly and lightly hemmed. Now divide the length into half and quarters, and put a cross-stitch to mark these divisions. (Fig. 159.) This will help to regulate the fulness, and if a new cotton is required it must be joined at one of these places. Thread the needle in a strong and rather coarse cotton and fasten on.

FASTENING ON.—On the little hem at the right-hand side, fasten on as for hemming, and hem about two or three stitches on this side hem. After this, the edge must be rolled for whipping. This is done by an upward and downward movement of the thumb on the forefinger of the left hand, by which the raw edge is rolled under and completely hidden. Only a little, about an inch, must be rolled at a time, or the roll becomes clumsy and loose. (Fig. 157.)

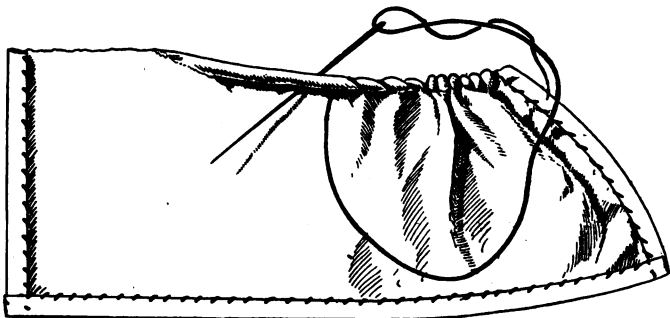


FIG. 157

HOLDING THE WORK.—Having rolled the raw edge for a little distance, hold it down the side of the left forefinger as for seaming, and begin to work the stitch exactly as it was done on the canvas, remembering to put the needle in at the **back** of the work, slanting it well to the left shoulder, and bringing it out underneath the roll. (Fig. 157.)

The edge must be rolled as it is worked, and drawn up as it is whipped. If too much is whipped before it is drawn up, there is great danger of the thread snapping.

MAKING THE FRILL.—Have ready a band, made from $3\frac{1}{2}$ inches square of calico, and halve and quarter it in the same way as the frill was done. (Fig. 158.) Then with a tiny pin (lill pins are very suitable and useful for sewing) secure the half and quarters of the frill to those of the band, and regulate the fulness to fit the space. Pin the end of the frill to the end of

the band, unthread the needle, and wind the whipping cotton round the pin by putting it across the centre, under the point from right to left, cross the centre again, and under the head from right to left for about six times. (Fig. 160.)

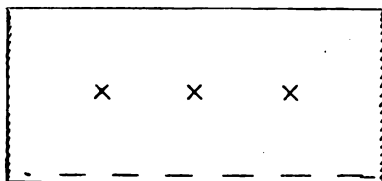


FIG. 158

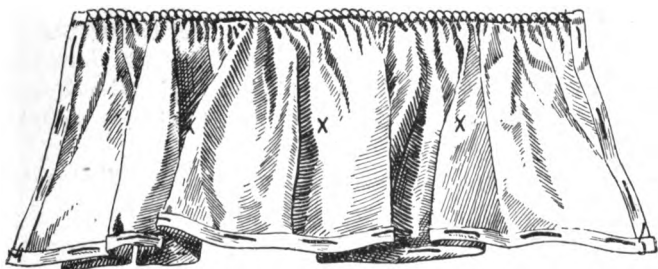


FIG. 159

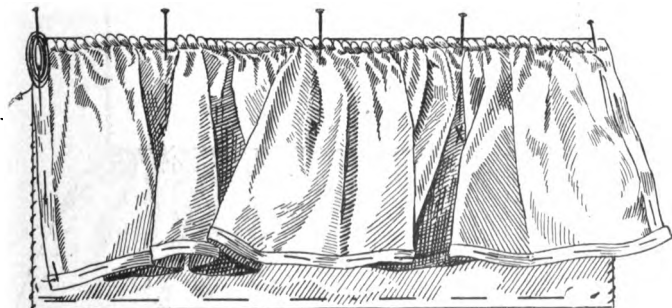


FIG. 160

Now tack the frill to the band pretty close to the roll, and then remove the pins ; but pins may be used instead of

tacking if preferred. Hold the work as for seaming with the frill to the front, as in this position it is easier to regulate, although it is quite as correct to hold the frill at the back of the band.

Fasten on as for seaming, and seam about three stitches, which will cover the hem at the side, then pass the needle to the back and bring it through, with the point to the chest, in the middle of the twist of the whipstitch. The whole roll may be taken up, or only the top of it, but the seaming thread must fall in the little hollow or niche between the twists, showing a slanting stitch on the wrong side and a straight one on the right.

FASTENING OFF.—When the last stitch is reached, the last three or four stitches must be sewn over backwards, the needle passed through the loop of the last stitch, drawn up tightly, and the cotton broken off. The whipping thread must be again threaded, and the needle passed between the folds of the band and the cotton cut off.

Now remove all tackings and marks, nicely flatten the work, and the specimen is complete. (Fig. 161.)

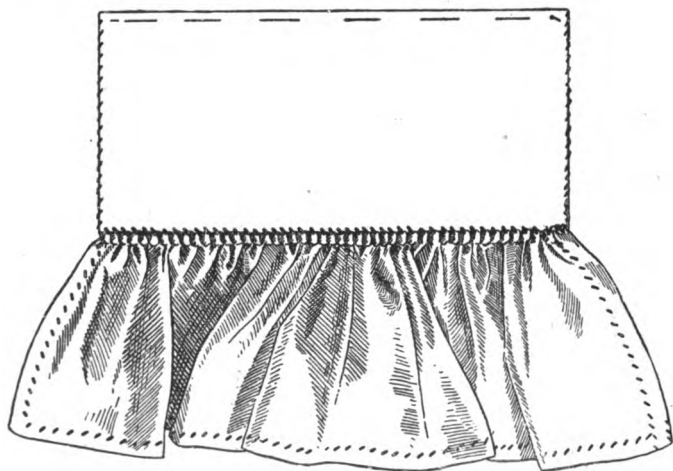


FIG. 161

POINTS TO AVOID

1. Bad fixing of frill. Hems must not be too wide, and the short ends must be fixed first.
2. Hemming stitches too tight. As the material is fine and thin, there is great danger of drawing in the cotton too tightly.
3. Untidy fastening on. Always hem for about three stitches at the beginning.
4. Loose rolling, by not pressing the thumb sufficiently hard on the downward movement.
5. Whipping too coarse, by taking the top stitch too long.
6. Whipping irregular, by passing over uneven quantities.
7. Fulness not evenly distributed, by not being careful to mark the divisions and using them.
8. Want of finish, by not carefully removing pins, tackings, and marks.

PART I_c

ORNAMENTAL STITCHES

CHAPTER XI

HEMSTITCH

Description and Use—The Stitch—Preparation of Material—Holding Work and Methods of Sewing—Fastening on and off—Points to Avoid.

DESCRIPTION AND USE.—The hemstitch is a method of securing the fold of a hem to the garment by a combination of hemming and stitching; hence its name. Many people consider it to be a ‘fancy’ stitch, and it is much used in the present fashionable ladies’ occupation, ‘drawn thread work.’ It is very pretty, and is applied to ‘plain sewing’ in the hems of sheets, pillow-slips, aprons, pocket-handkerchiefs, &c.

The stitch consists of the formation of a series of tiny holes, by grouping a certain number of threads together.

It is always worked on the wrong side—*i.e.* the side on which the hem is folded, sometimes from left to right, at others from right to left, according to the method adopted for working.

PREPARATION OF MATERIAL.—Decide on the width of the hem, and fold it in the ordinary way, remembering to arrange the first turn as wide as the second, if the material is thin and fine, such as nainsook, &c. Immediately below the suggested hem, remove three or four threads, according

to the coarseness of the material. Then tack the hem evenly and carefully along by the upper edge of the upright threads, so that these single threads all show beneath the hem.

It is better to draw the threads before fixing the hem, because they are more easily drawn, and the hem can be fixed straight by a thread at once. If the hem is tacked before the threads are drawn it may not be exactly straight, and then it would have to be altered, involving a waste of time. It is, however, entirely a matter of opinion.

HOLDING THE WORK AND METHODS OF SEWING.—There are several ways of working the hemstitch, and the work is held to suit whichever method is adopted.

Three methods will be described here:—

1. A common way is to hold the hem over the forefinger as for ordinary hemming, and work from right to left. Fasten on in the usual way, and so bring the cotton through the edge of the fold of the hem; then pass the needle horizontally under four or five of the upright threads, and draw it through. (Fig. 162 *b*.)

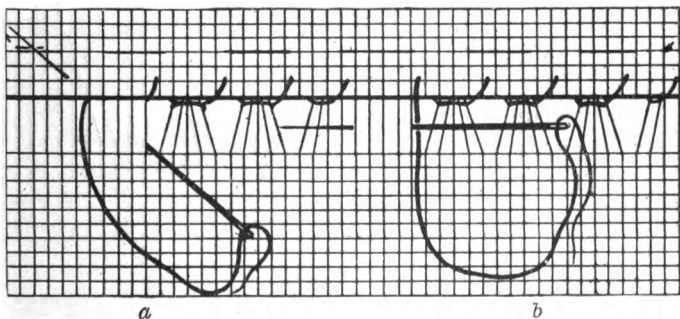


FIG. 162

The worker must decide for herself the number of threads to take on the needle. It all depends upon the material; more will be required when it is fine than when it is coarse. She must be careful not to take up too many, or the hem will be puckered. Next pass the needle back again

over the same four or five threads, as for backstitching, but this time secure the edge of the hem *exactly* over the point where the needle comes out, to the left of the four threads. (Fig. 162 *a*.) Proceed in this way.

2. Another method is to work from left to right, this time holding the garment for the heavy part to fall *from* the worker, and the top fold of the hem towards her, and the edge along the left forefinger. Fasten on as for ordinary hemming, turn the work upside down to bring it into position, and arrange that the cotton coming from the upper edge of the hem forms a loop towards the right. Then with the point of the needle to the right take up four or five threads horizontally, and draw the cotton through. (Fig. 163 *a*.)

The stitch is now caught by the loop, and the next part of it is to take up the edge of the hem exactly over the place where the needle has just come out, to lock and complete it. (Fig. 163 *b*.)

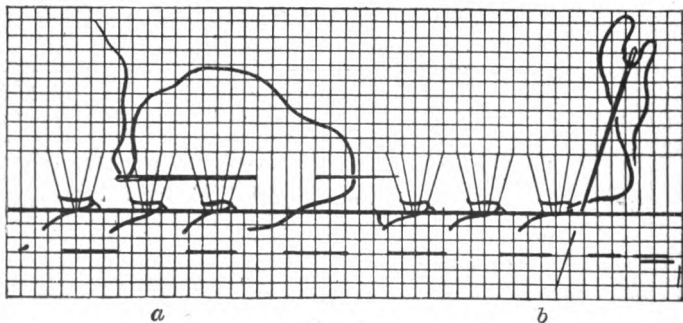


FIG. 163

This is a very handy and expeditious way of working the hemstitch, and after a little practice it can be sewn with great precision and regularity.

A **third** method is to hold the hem as for herring-boning and sew from left to right. Fasten in as for hemming, and tuck the end of the cotton underneath the hem, holding it firm with the left thumb. The garment now will be towards

the worker. Take up four or five upright threads horizontally from right to left (fig. 164 *a*), draw the cotton through, and then put the needle back again to the same place, and secure the edge of the hem by taking it up on the needle, which should be slightly slanted. (Fig. 164 *b*.)

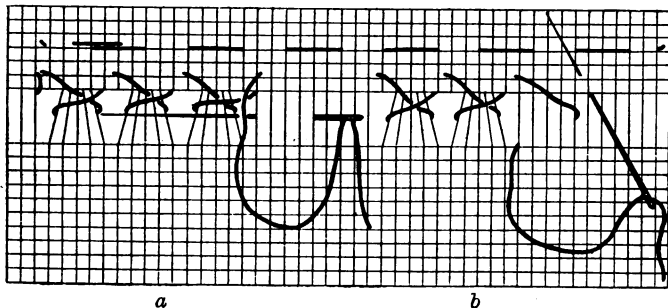


FIG. 164

No threads, of course, must be left between the stitches.

The fastening off in each method must be done neatly, and so carefully that the joins will be invisible. Pass the needle between the folds to the top of the hem and then cut off the thread.

POINTS TO AVOID.

1. Careless fixing, especially when a corner has to be turned. In this case the vertical threads or those without the cross threads must be exactly on each other.
2. Taking up too many or too few upright threads, and so in one case causing a pucker, and, in the second, making the holes cloudy and indistinct.
3. Pulling the sewing cotton too tightly.
4. Not sewing into the loop when using the second method.
5. Insecure fastenings. They must be invisible, and the continuity of the stitches must not be broken.
6. Irregular stitching, by taking up uneven groups of thread.
7. Using up the top edge too soon, by not securing it immediately above the stitch-thread.

CHAPTER XII

CORAL OR FEATHER STITCHING

Description and Use—Suitable Materials—The Stitch on Canvas—Fastening on and off—Application to Nightdresses, Chemises, &c.—Points to Avoid.

Coral or Feather Stitching is a kind of stitching that is both useful and ornamental. It is one of the fundamental stitches in 'fancy' work, and can be most usefully applied to many garments worn by both women and children.

When it takes the place of stitching, as on the neck-bands and sleeves of chemises, wristbands of nightgowns, &c., it fulfils the two functions; but when it is worked on single material between tucks, or for the fancy headings of hems, its use is purely ornamental. It gives a pretty finish to garments when it is nicely and evenly worked, but in the hands of those who are not very particular its use is often abused. It is badly done, and occasionally it is utilised to hide other slovenly work. This is a very bad state of affairs, and hence on examination garments it should be applied very sparingly, and then only in its legitimate place. Good stitching without elaboration is all that is required by the Code. Plenty of practice will greatly diminish the difficulties, and the use of suitable materials will improve the general appearance.

Suitable Materials.—Crochet or embroidery cotton may be used on calico garments, flax thread on linen or anything with a glossy surface, and silk, wool, or flax thread on flannel or any woollen material. It receives its name of 'coral-stitch' when it is worked straight, as it then looks something like the little spikes branching from the stems of coral. (Fig. 165.)

It is called feather-stitch when the stitches on either side are made to slant a little to the centre. (Fig. 166.)

These side stitches somewhat resemble the delicate fronds of a feather on each side of the midrib. It is very usual to give the first idea of the stitch with the details of working on canvas, when it is entirely sewn by counting the threads. This, of course, cannot be done in its application to garments, and consequently, as soon as the idea is comprehended, and the management of the cotton is mastered, the canvas should give place to material.

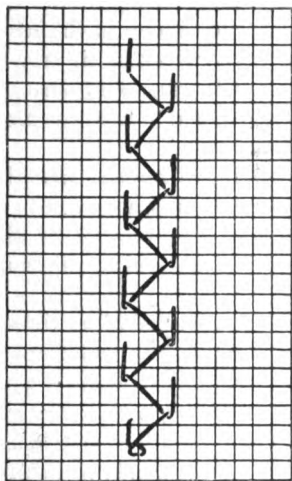


FIG. 165

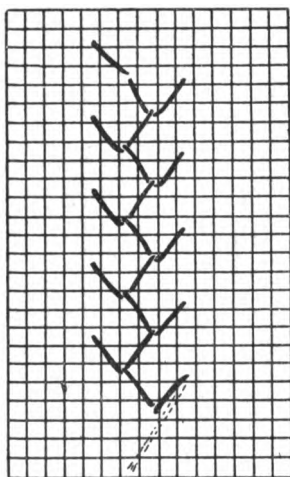


FIG. 166

The Stitch on Canvas.—It is always worked on the right side of the garment, and long stitches are placed on either side of an imaginary centre. These stitches must be taken through to the wrong side, which in **coral-stitch** look like a series of running stitches. Take a piece of canvas, and with a needle threaded in coloured embroidery cotton, pass it from the wrong side to the right, leaving a short end of cotton at the back, which may be either secured in the working by manipulating it with the left forefinger, or it may be left and darned in afterwards.

Then, with the work held over the forefinger, and the needle in the same position as for darning, put it back over two threads, and bring it out at the same place. Now count two threads to the right, and with the end of cotton coming from the bottom of the stitch turned towards the right to form a loop, take up two threads vertically, and draw the stitch in, not too tightly. (Fig. 167.)

It is well to keep the left thumb firmly on the cotton near the stitch till it is almost drawn in. This prevents the work being drawn in the event of a knot, which at times will occur with the very best of needlewomen, much to their annoyance.

It will be noticed that the top of one stitch comes in a line with the bottom of the preceding one, and two threads from it.

Now turn the **stitch thread** towards the left and form a loop, keeping it steady with the left thumb, and count two threads to the left, and again take up two threads vertically. Draw the needle out, and the second stitch is complete. (Fig. 167.)

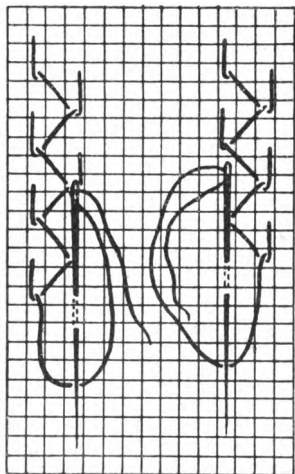


FIG. 167

Continue to work in this way till it comes without thought or effort, and then an intelligent worker can easily modify the stitch, and make variations for herself. (Fig. 168.)

Always remember to sew into the loop.

FASTENING ON.—To fasten on, on double material, the needle must be brought from the wrong to the right side at the place where the first stitch is to be made, and a little end of cotton left, either to be darned in, or neatly sewn down with fine sewing-cotton, or, the needle may be passed

between the folds and the end of cotton nearly pulled through as for backstitching, and then proceed with the feather-stitching.

To fasten on in the middle of the sewing with a new end of cotton, two or three stitches should be run on the wrong side, and the needle brought out at the bottom of the last stitch made, in the place where it would be, supposing no join was to be made, and proceed as before.

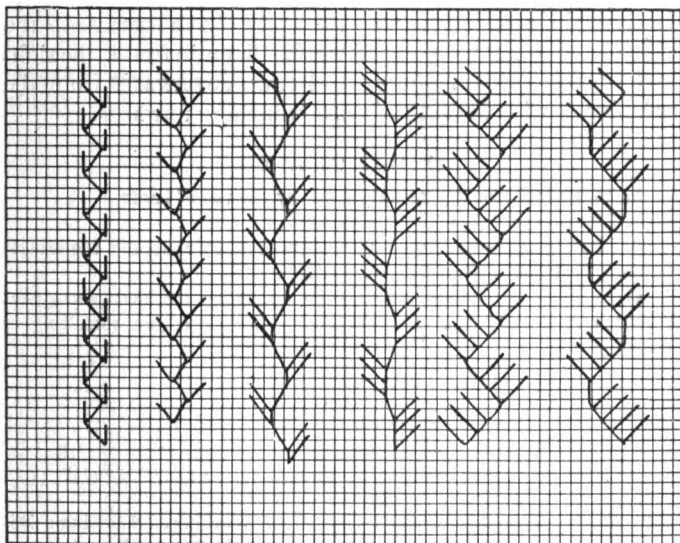


FIG. 168

In this way the join will not be distinguishable on the right side.

FASTENING OFF.—Pass the needle through to the wrong side, securing the bottom of the stitch, and darn the needle over and under two or three of the running stitches. **Then cut the end off.** Never pull the thread to break it, and never leave ends of cotton hanging, but finish off as the work is proceeded with.

The whole process from beginning to end must be done loosely yet compactly. A little practice will show just what is desired. Feather-stitching looks very bad if it is slovenly worked.

Application to Front Folds.—Feather-stitching is often worked on the folds down the openings of chemises, night-gowns, &c. It is a nice finish, and is not so trying either to the eyesight or patience as backstitching. There is one point to notice about it in this application. Whenever feather-stitching is worked vertically on a garment, the stitches must always point **upwards**. Thus in fronts, the right and left sides must be begun and sewn **downwards** from the neck-band, with the side stitches branching upwards.

POINTS TO AVOID

1. Insecure fastenings or ugly ones, by the use of knots.
2. Irregular stitches.
3. Making the work wider as it advances, by widening the middle stitch. This occurs from want of practice.
4. Pulling the cotton too tightly, causing the ever-consequent pucker, and thereby making no allowance for the cotton shrinking in washing.

CHAPTER XIII

STEM-STITCH, KNOTTING, SATIN-STITCH

Stem-Stitch: Description—Use—Method of Working. **Knotting:** Description—Use—Method of Working. **Satin-Stitch:** Description—Use—Method of Working.

STEM-STITCH.—This is an ornamental stitch that is largely used in fancy work, and which in plain sewing is applied to infants' barrows, flannel petticoats, &c., to outline certain designs for effect and finish. It is a very easy stitch, and, when coarse silk or flax thread is used to do it with, it is most effective.

Method of Working.—It is usually sewn over an outlined pattern previously traced on the garment, and the work must

be constantly turned to follow the tracing. It should be held *over* the forefinger with the outline at right angles to it, or in the same position as feather-stitching. In this instance, however, the stitches are made from the bottom towards the top, instead of from the top to the bottom.

Begin by running about two stitches on the traced line and drawing the cotton very nearly out. These stitches will be sewn over so that the end will be quite secure.

The working thread should now be in the right position for commencing the stitch. See that the stitch thread is always on the right of the needle, and then, with the point towards the worker, take up a little bit of material on the line and draw the needle through. All the stitches are worked exactly the same, only each one must be a little in advance of the last. (Figs. 169 and 170.)

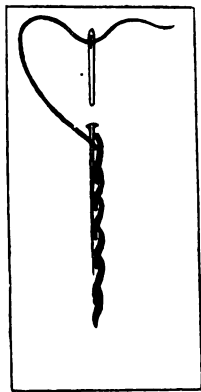


FIG. 169

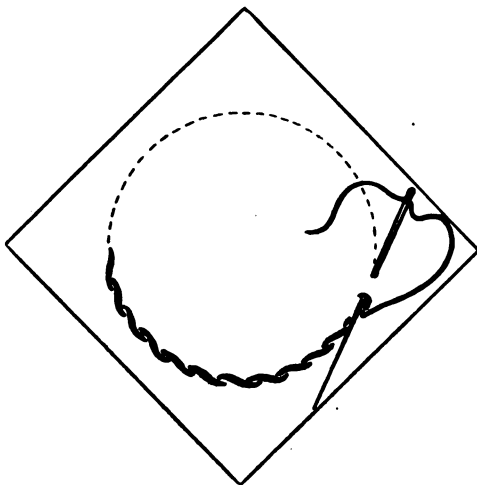


FIG. 170

The length of stitch depends upon the design and the will of the worker, but in any case the greatest care must be taken not to draw the cotton too tightly.

Knotting is an ornamental stitch sometimes used alone, but often in combination with feather-stitching. It consists of a series of small knots made on the right side of garments at a regular distance from each other, and is much used on babies' clothing. In 'fancy work' it is called 'French knotting,' and forms the method of representing the centres and seed vessels of certain flowers.

Methods of Working.—There are several ways of working the knot. The two following are the simplest.

Begin by bringing the needle through to the right side, and leaving a short end which must be afterwards darned in,



FIG. 171

to make the fastening on secure. This is when the knotting is on single material. If it is on double material, pass the cotton as usual between the folds, and on the wrong side put a backstitch on the top piece to make it quite fast, then turn it to the right side, and bring the needle out at the place where the first knot is to be made. Now keep the cotton coming from the garment down with the left thumb fairly loosely; put the needle over and under it for two or three times, so that the cotton is twisted on the needle (fig. 171); then turn the point back just beyond the place where it came out, and bring it

through to the right side where the next knot is to be made, and draw it out.

Or, fasten on as before, and then make a loop with the stitch thread—*i.e.* with the cotton close to the garment where the stitch has to be made by turning it from left to right, bringing it round again towards the left, so that it crosses the end from the calico. Now with the point of the needle take up about two or three threads of the material to the back of

where the cotton comes out, bring it through, and pass it *over* the first thread of the loop and *under* the other one. (Fig. 172.)

Keep the loop down with the left thumb till the cotton is nearly drawn through, then pull it in *straight upwards* from the centre of the knot. Now pass the needle to the back immediately below the knot and bring it out at the right side, where the next one is to be made. Knotting requires a good deal of practice to make it quite satisfactory.



FIG. 172

Satin stitch is a kind of seaming stitch used for filling in various designs that are worked on certain woollen and flannel garments, to give them a pretty finish, and to improve their general appearance. It is often employed for the round end of the button-hole. It consists of straight stitches of various lengths to cover a certain space required by the identical pattern, which may be either straight or slanting. It is worked from right to left like seaming, and is the same on the right and wrong sides.

It is much used in Mountmellick embroidery, when the most suitable cotton is the white embroidery or fine white knitting cotton. It also looks well worked in silk or flax thread.

The design to be worked is generally stamped or traced before it is sewn.

Method of Working.—If the stitches are to be quite straight the needle must be pointed to the chest and put in the material quite straight; if slanting, the needle must still point in the same direction, but the material on the needle will consist of cross threads. (Fig. 173.)

The stitch is much improved if it is raised, and this is

done by padding the space to be covered, by filling it up with long running stitches that show mostly on the right side, and they are generally placed so that they run in the contrary direction to the satin stitch. (Fig. 173.) Satin stitch

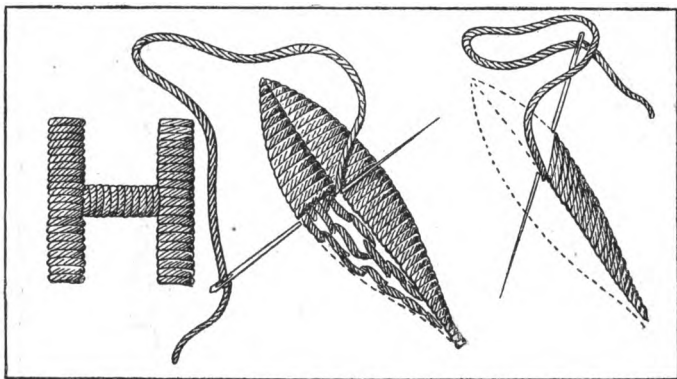


FIG. 173

is now much used for marking large initials and monograms, and some people prefer to have their pillow-slips and sheets marked in this way. Many of the designs are very elaborate, and look exceedingly well when they are done, and in this application clever workers often delight in showing their skill.

The chief point to avoid in the three different stitches just described, is the drawing of the cotton too tightly. The work must on no account be drawn and puckered.

CHAPTER XIV

SMOCKING AND GAGING

Smocking: Description—Use—Application—Preparation—Method of Working—Points to Avoid. Gaging: Description—Method of Working.

Smocking is the application of two of the ordinary sewing stitches to a series of pleats or flutes on the folds, and takes the place of gathering or pleating in the garment in which it is used. It is of very ancient origin, and was originally used to dispose of the fulness at the neck and sleeves of a peculiar loose-fitting garment not at all unlike a shirt, that was worn by the farm labourers in the southern parts of England. It was called a smock-frock; hence we obtain the word ‘smocking.’ The derivation of the word smock is interesting; it comes from the Anglo-Saxon ‘smoc’ or ‘smeogan,’ meaning, literally, a garment crept into. The smock-frock is very little used at the present time, and a really good specimen is rare. A very excellent one, both of the stitching and the smock, may be seen in a museum at Larmer, in Dorsetshire. It is a wonderful piece of work, and is most elaborate. The country-women of those parts used to add to the weekly wages by making these smocks; and much of the work is really excellent. The nearest approach to them are those worn to-day by draymen who attend the brewers’ carts, but these are not so beautifully sewn as the old-fashioned ‘smock.’ Smocking may be used on almost every kind of women’s and children’s underclothing, as well as on dressing-jackets, vests, dressing-gowns, parasols, muffs, &c.

It is worth the trouble of doing, because it looks so well afterwards, and well repays all the patience, time, and effort that has been expended on it.

Its almost entire success, however, depends on the way in which the material has been prepared before the actual stitch is set in, as it is quite impossible to have good smocking

unless it has been previously gathered *exactly* to rule. Experts can do it without so much preparation, but for beginners it is necessary that the material should be ruled or distinctly marked in order that the gathering is quite right. For practice, take a piece of *light*-coloured material to learn on, because it is easier to mark. Calico or brown holland will do very well, say 6 inches by 6 inches, and on the wrong side make the following measurements. Let the selvedge edges run downwards, and along the top about an inch from the edge mark off a number of half-inches by putting a ruler on the calico, and dotting them off with a black-lead pencil. (Fig. 174.)

The half-inch gives the size of the gathering stitch, which is a quarter of an inch *on* the needle and a quarter of an inch down.

Do this for about six or more lines, leaving three-eighths of an inch or a quarter of an inch between the lines. This marking, half an inch for the depth of the fold and three-eighths or a quarter of an inch between the lines, gives a medium and agreeable size of pattern. (Fig. 174.)

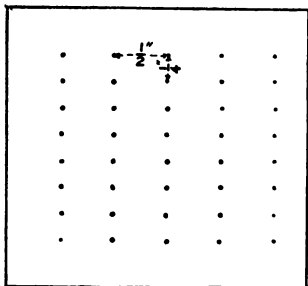


FIG. 174

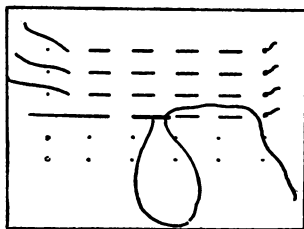


FIG. 175

Having marked it, the material must now be gathered with stitches all the same length, in this instance a quarter of an inch. (Fig. 175.) Do this on the wrong side and begin each line with a good knot that will not slip when it is pulled up, and take up and leave down the same amount every time. When all the lines are gathered, draw them up pretty tightly, and wind the ends round pins.

The folds now fall evenly and regularly, and stroking is quite unnecessary.

Turn the work now to the right side, and, having made a firm knot in the sewing-cotton, bring the needle up from the wrong side to the right, in the left-hand corner, on the tacking thread, which may be seen between the folds.

Now take two of the folds and fasten them together by two or three backstitches, then slip the needle *down* the edge of the *second* fold to the next tacking thread and bring it through to the right side. Again backstitch two folds together as above, and it will be seen that the second of one group becomes the first of another.

Now point the needle from you and slip it *up* the edge of the second fold, and bring it out on the first tacking thread and in a line with the first stitch, and proceed to backstitch the third group. Continue this till all the folds are sewn.

It may be noticed that by this method two rows are worked at once. Smocking must always be sewn from *left to right*, and the needle must be slipped *up* or *down* for the groups, and never behind the folds. No long stitches must be visible at the back. When the smocking is completed, the gathering threads must be removed. (Fig. 176.)

Silk or flax threads are suitable materials to sew with, and a contrasting colour may be used. Brown holland worked with Turkey red, blue linen with white, and cream

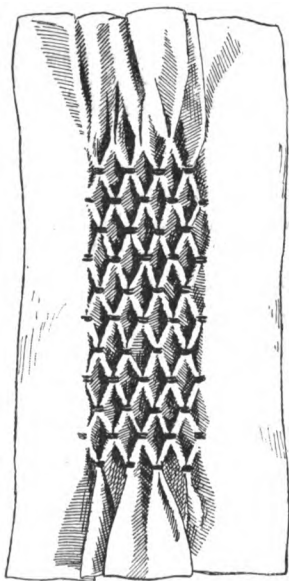


FIG. 176

cashmere with gold or deep yellow silk, are all very pretty combinations.

When some practice has been made, an intelligent worker will be able to apply feather stitching, stem-stitch, and her-ring-boning in the arrangement of the gathers, and these variations look exceedingly pretty.

POINTS TO AVOID

1. Careless preparation, and so causing the gathering to be uneven.
2. Having the folds too deep and the space between the lines too wide; having long stitches at the back; none must be seen.

Gaging is another pretty way of arranging the fulness in children's pinafores, sleeves, frocks, &c., and it also looks well in ladies' blouses.

It is really gathering worked in rows at equal distances. Silk should be used for gaging, and the stitches should be neatly made, as it looks prettier when it is not drawn up too tightly, than when the gathers are so close that the appearance is far more stiff than graceful. The little puffs between the gathering arrange themselves, and the material in gaging is never stroked.

CHAPTER XV

MARKING, SCALLOPS, BLANKET-STITCHES, CHAIN-STITCH

Marking: Description and Use—The Stitch—Fastening on and off—Letters—Application—The Double Cross-stitch—Points to Avoid.
Scallops: Description and Use—Preparation—Method of Working.
Blanket-Stitches: Why so called—Method of Working. **Chain-Stitch:** Why so called—Use—Method of Working.

MARKING.—Marking, as the name implies, is the art of putting some distinguishing sign or mark on body and household linen, so that it may not be lost, especially in the laundry, and in the event of its going astray it may be

returned to its rightful owner. It is therefore very necessary that all washing things are clearly and distinctly marked by one or other of the methods in use.

In olden times, the cross-stitch marking was the only kind recognised, and every maiden was expected to show her skill in this particular industry, by producing a sampler elaborately worked by her own fingers.

These were often framed and preserved, and passed on from generation to generation. Nowadays marking ink has taken the place of the sewing to a very great extent. It saves a great deal of time, and in its use there is no tax on the eyesight.

Still, it has its disadvantages. It often washes out, or it becomes so indistinct that its value as a distinctive mark is gone. Therefore many people still prefer to have their linen marked in the old-fashioned way.

Those who do not care to take the trouble of marking in the cross-stitch sometimes pencil out the letters and figures required, and backstitch or chain-stitch them. This is an easy way, and quite allowable under ordinary circumstances.

Others, who wish to be ornamental as well as useful, mark their initials or monogram in satin stitch, and marking done in this way looks very well. In the marking required from pupil-teachers and at examinations generally, the cross-stitch is expected and should always be done. It may be the ordinary cross-stitch, which has an irregular back, or the 'true' or 'double cross-stitch,' which shows a cross on both the right and wrong sides.

The latter is rather difficult, and very trying to the eyesight on fine material.

The cross-stitch is so called because each completed stitch forms a cross, and this must be so arranged that the last half of the stitch always slopes one way. It is done on the right side of garments, and may be worked from left to right or *vice versa*.

The Stitch.—Each stitch requires four threads, two horizontal ones and two vertical ones $\#$. It is worked in

the following way: Fasten on by bringing the needle through to the right side and near to the left hand. Draw the cotton nearly through, leaving an end at the back which may be either worked in, as the marking proceeds, or left and darned in afterwards. From where the cotton comes out, count two threads along and two threads up, and take two threads on the needle vertically, with the point towards the worker, and draw it out. (Fig. 177.)

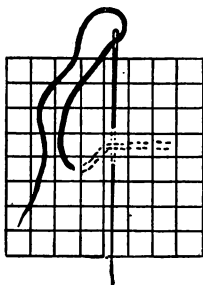


FIG. 177

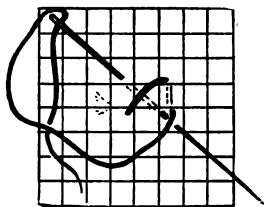


FIG. 178

The cotton will cross diagonally over the square formed by the four threads $\#$. Now put the needle back two threads above and in a line with the place where it first came out, and bring the point forward again to the stitch thread and draw it out. (Fig. 178.)

The stitch is now crossed and completed. The use of numbers sometimes makes the procedure clearer.

$$\begin{array}{r} 4 \mid 2 \\ 1 \mid 3 \\ 5 \end{array}$$

Bring the needle out at 1, put it in at 2, and bring it forward at 3, then put it back to 4, and draw it out at 5, which is the same place as 3.

Continue this till the stitch can be worked easily, and then do another line, working from right to left. Now practise an irregular line by *passing* the needle to the various points.

The following figures (179 and 180) show how to slip the needle to its proper position, to keep the same slope of

stitch throughout. Children should always be discouraged in putting the needle 'through and through' for marking.

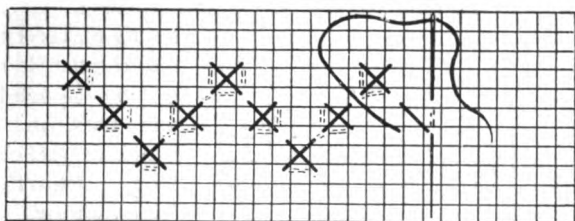


FIG. 179

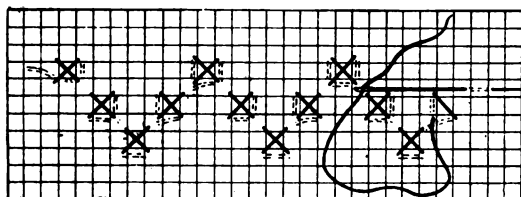


FIG. 180

TO FASTEN OFF.—The needle must be passed to the wrong side, and the end darned in and out for two or three times in the previously made stitches, and then cut off. No untidy ends or long strands of cotton must be visible on the wrong side.

Having learned the stitch, it must now be applied to the letters, and it is a good plan to take them in the order that was formerly required of the Standards. E H I L O T were taught first of all to Standard IV.; and, as these are typical of all the other letters, the remainder will present little or no difficulty if these six fundamental ones are well known.

I forms a general foundation for several; consequently, it is wise to begin with this, and then the other five can be taken in order.

Each letter and figure contains seven cross-stitches, and therefore fourteen threads are necessary to complete

either. (Figs. 183 and 184.) Two or four threads are generally left between each, and if the letters stand for initials a stitch is worked between them for a stop. Each letter must be entirely completed and finished off before

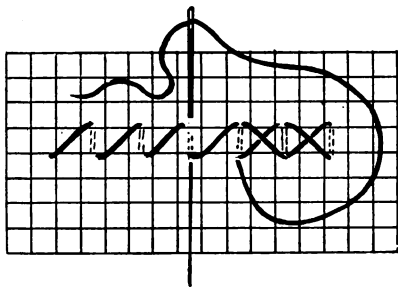
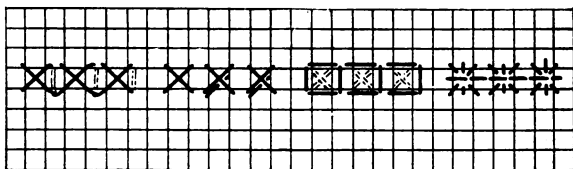


FIG. 181

another is begun, and the needle must not be slipped from one part of it to another, otherwise long strands or 'fiddle-strings' will be the result.

When long lines of marking - stitch have to be done, as in wool - work, the first half of the stitch can be worked the whole length of the line from left to right, and then crossed by coming back over those stitches from right to left. (Fig. 181.)

This gives a very regular stitch. When marking is done on linen it is very necessary that suitable cotton is used. It must be *ingrain*, and then the colour will not wash out. Turkey red is most commonly used, but other colours may also be obtained if preferred. Blue is perhaps the next favourite, but it does not wash well.



1 2 3 4 FIG. 182

The Spanish, queen, or square stitch, and the eyelet-hole stitch, are other varieties of marking, and four threads are required to complete a stitch in each of these methods. (Fig. 182.)

In the former (fig. 182, No. 3), each stitch forms a square on the right side and a cross on the wrong side. In the latter (fig. 182, No. 4), each stitch forms an eyelet-hole, and each part of the stitch is worked from and to the centre.

Application.—Marking should be used on every article of body and household linen, and the following are a few points to be noticed in its application :—

Chemises and nightgowns are marked a little below the front fold on single material.

Drawers are marked at the back underneath the band, also on single material.

Flannel petticoats are marked a little below the placket-hole on single material.

Stockings should have the marking about 3 in. from the top edge and about midway between the seam and the side. Sometimes the initials are knitted into them with wool of a contrasting colour.

Pocket-handkerchiefs are marked in the top left-hand corner a little below the hem. Some people prefer the letters put across the corner. This is a matter of choice.

Sheets, table-cloths, and all other household linen are marked in the top left-hand corner about three or four inches from the top and left side. These are often marked with the gentleman's initials, or full name, or with the lady's and gentleman's combined, the gentleman's initial preceding the
E. A. Thomas

lady's. For instance: 1-12 would mean that E.
99

and A. are the initials of husband and wife, that this article is No. 1 of a total of 12, and that they were obtained in 1899.

The Double Cross-stitch.—This is also called 'true' cross-stitch, and is worked in the following way : Bring the needle through to the right side, leaving an end to be secured at the back, either with the following stitches or darning. This requires care, so that the stitch shall not be spoiled on the wrong side. Now count up two threads from where the cotton comes out, and along two, put the needle in, and bring

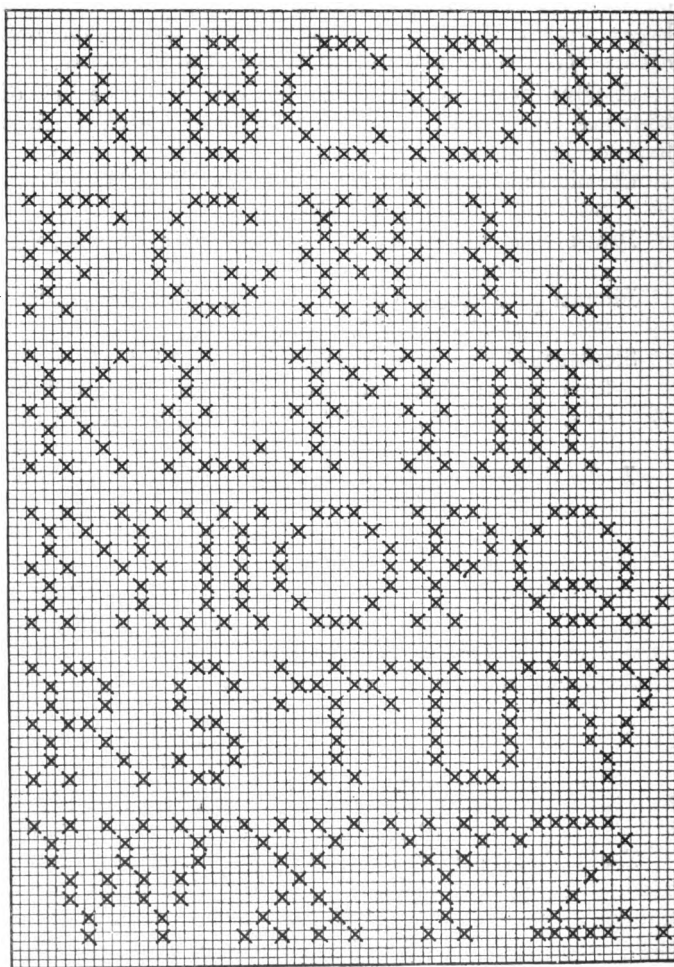


FIG. 183

it out at the same place as the cotton is coming from. (Fig. 185) (a). This gives the first half of the cross on both sides. Now put the needle back to the centre, and if a

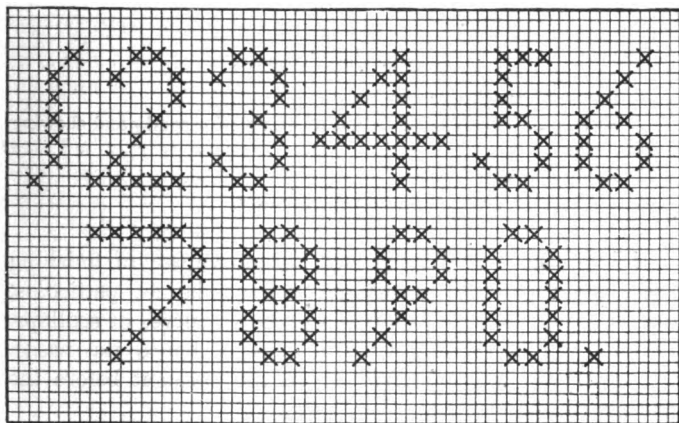


FIG. 184

straight line of stitches is to be worked it must be brought out two threads to the right, and in a line with the stitch thread (b). The bottom half of the first stitch will accordingly be *double*; hence, 'double cross-stitch.'

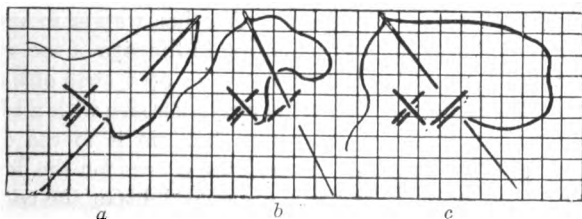


FIG. 185

Now put the needle back two threads *above* where it came out *first of all*, and bring it back again diagonally to the place of the stitch-thread (c). This gives the cross on both sides.

L

On canvas, double cross-stitch is comparatively easy to manage; but it requires great care on finer material, as some amount of thought is necessary to bring the needle in the correct position for the next stitch, so that the slope is always in the same direction.

POINTS TO AVOID

1. Crossing the stitches irregularly.
2. Having an untidy back, by not finishing off properly and showing long stitches.
3. Beginning with knots.
4. Marking in the wrong place in garments.

SCALLOPS.—Scalloping is a decorative way of finishing the edge of certain garments, such as flannel petticoats, dressing-jackets, &c. It forms a series of curves or scallops, resembling the scallop-shell in shape, hence its name. These curves must be defined on the garment before the pattern can be worked.

Preparation.—The easiest way to prepare for scalloping is to buy a transfer paper from a fancy shop. Lay the right side of this quite straight on the edge of the garment, which should have been previously smoothed with an iron to flatten the nap, and pass a moderately hot iron over it, and the design will be clearly transferred to the material. If this method be used, care must be taken that the tracing does not show when the work is finished. Another way is to take a coin, a penny or a shilling according to the size of the curve that is wanted, and lay it near the edge of a strip of tissue-paper. Mark round a half of its circumference with a black-lead pencil, then remove the penny and join it to the curve on the right, and continue to mark the curves for the length required. Now tack the paper quite straight to the edge of the garment, and then tack round the scallops. After this, lower the paper and make an inner curve to give the width of the stitching. The curves must join at the sides, but be considerably separated in the middle. (Fig. 186.) If the tacking be done with cotton, the same colour as the garment, it

will be much less likely to show through the stitches of the scalloping. It must be removed with the greatest care, as sometimes it is caught with the stitching, and this would most likely cause the work to be dragged.

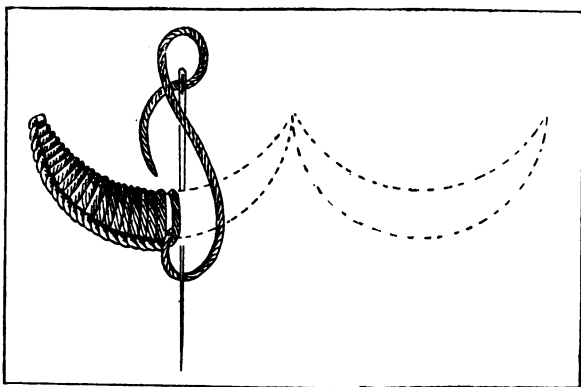


FIG. 186

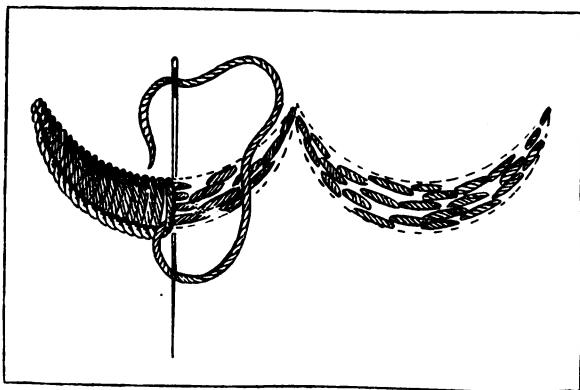


FIG. 187

Method or Working.—The scallops are sewn in blanket-stitch with the edge of the hem towards the worker. Fasten on by running two or three stitches to the point at the left-

hand side, then make a loop with the stitch-thread by turning it towards the right. Now take up a piece of material on either side of the outline, and with the point of the needle towards the worker sew into the loop, and draw it out. The stitches must be quite close to each other, and the cotton should form a series of twists at the edge. (Fig. 186.)

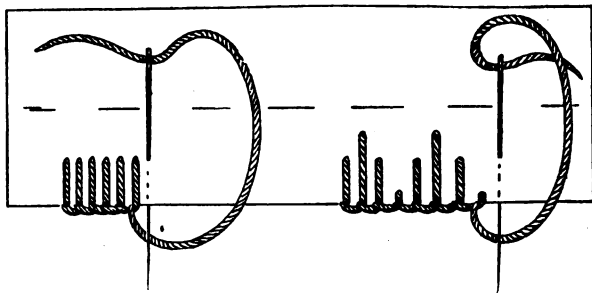


FIG. 188

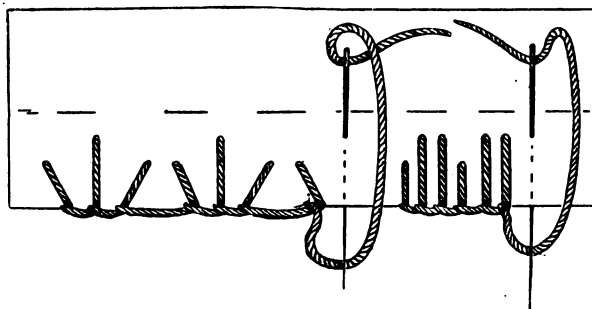


FIG. 189

The scalloping is greatly improved if, after it is outlined, the part between is padded, by filling the space with running stitches, most of which show on the right side. Wool fills it nicely if it is a flannel or woollen garment that is being ornamented, or if the sewing thread is wool. (Fig. 187.)

Fasten off by running the old thread between the folds, and cut it off. It is quite a matter of taste whether the

garment is cut away to form the scallops, or left with the folded edge. It looks prettier if it is cut away, but the greatest care is needed lest the edges of the stitches are cut with it.

BLANKET-STITCHES.—Blanket-stitches are so called because they are used to secure the fold along the top and bottom of blankets. The stitch is worked over the whole of the fold, and so prevents the edge from fraying. There are



FIG. 190



FIG. 191

several varieties all worked the same way and in the same direction from left to right, and with the edge of the hem towards the worker. Figs. 188 and 189 show varieties of the blanket-stitch.

CHAIN-STITCH.—The chain-stitch is so called because each stitch forms a kind of link from which another hangs, and when several are made they look something like a chain, so we get the name. Its use is to outline designs and to

ornament various garments. It is a stitch that is often used to outline initials.

Method of Working.—The work must be held as for feather-stitching, and it is always sewn from the top to the bottom, with the point of the needle towards the worker.

Fasten on by bringing the needle through to the right side, leaving an end which must be worked in as the stitching proceeds. Make a loop, by bringing the stitch-thread from the left round towards the right, and insert the needle at the starting-place, and take up a little piece of material vertically. Bring the needle through the loop and draw it in, not too tightly. (Fig. 190.)

A little variation of the chain-stitch is made by placing the needle to the left of the stitch-thread and then passing it through the loop and drawing in. It forms a good stitch for outlining. (Fig. 191.)

PART I_d

OCCASIONAL PROCESSES

CHAPTER XVI

OCCASIONAL PROCESSES: COUNTER-HEM, FRENCH SEAM, MANTUA-MAKER'S HEM, OVER-CASTING

Counter-hem: Description—Use—Method of Sewing. **French Seam:** Description—Use—Method. **Mantua-maker's Hem:** Description—Use—Method. **Over-casting:** Description—Use—Method.

COUNTER-HEM is a method of joining certain seams by the use of hemming alone, and by means of which both the right and wrong sides are exactly alike. The raw edges are entirely hidden by the folds of the hems, and the seam lies perfectly flat.

Use.—It is sometimes applied to the shoulder-seams of pinafores, babies' shirts, and bodice seams, but it is not very generally used. Its adoption, however, renders the children in the lower Standards able to do a more advanced garment than they otherwise would. Its neatness is a special recommendation.

Method.—The fixing of a counter-hem needs to be carefully done, and herein lies the only difficulty, which exists more in the handling of the work than in the sewing. The folds must be sufficiently placed over each other to hide the raw edges, and it is as well to pin them in position first of all, so that this may be attended to before it is tacked.

The work is a little awkward for inexperienced workers to hold, so that, in order for it to be comparatively easy to manipulate the edges, a little practice on old pieces of calico should precede its use on a garment. Take two pieces of calico each five inches selvedge way, by two and a half inches, and mark the wrong side of each with a pin. Then along the selvedge edge of one piece, turn a fold about a quarter of an inch on the right side—i.e. the fold will be the wrong side uppermost on the right side of the garment. (Fig. 193.)

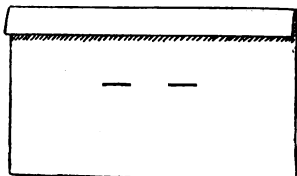


FIG. 192

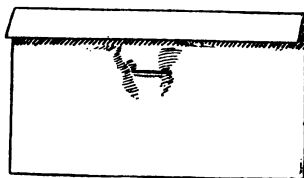


FIG. 193

On the other piece, fold a turn the same width, this time of the *right* side on to the wrong. (Fig. 192.)

Now lay the raw edges of the two folds on each other, so that they are entirely covered, and pin at intervals, and afterwards tack them. The folded edge that now exists on both right and wrong sides must be hemmed. (Fig. 194.)

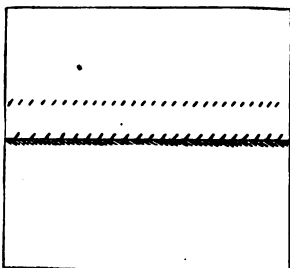


FIG. 194

The edges may be secured by two rows of backstitching on the right side if preferred. The shoulder-seams of a baby's shirt are often done in this way.

FRENCH SEAM. — The French seam is a method of joining the seams of bodices, dressing-jackets, &c. By its use no raw edges are visible, but it is not a flat seam. A ridge runs the whole length on the wrong side, but it is quite plain on the right side. (Fig. 195.)

Method.—Take the two edges that have to be joined, and face the two wrong sides—*i.e.* put the two wrong sides on each other, and let the right sides be towards and from the worker. The two edges must be quite even, and then about a quarter of an inch below, neatly tack the whole length and run it. The work must now be turned inside out, so that the right sides come inside, the runned edge must be carefully and thoroughly pressed out, and the edge tacked and runned again just below the raw edges, which, of course, must not show on the right side. (Fig. 196.)

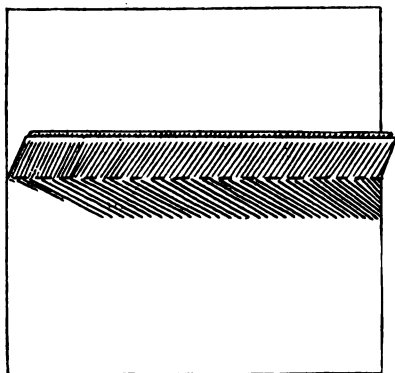


FIG. 195

MANTUA-MAKER'S HEM.—The mantua-maker's hem somewhat resembles the French seam when it is completed, as it consists of a ridge on the wrong side, with a smooth flat right side.

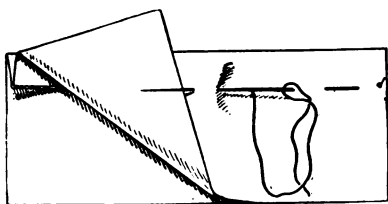


FIG. 196

It is often used to join the edges of the widths in babies' shirts, when they are made of thin material, and sleeves of little frocks are often put in by its means. It is an easy and expeditious way of joining the seams, and is also used for the sides of over-all pinafores.

Method.—The two edges to be joined are placed together, with the right sides facing, and with the front edge a little below the back one (about a quarter of an inch, but this depends

on the material). The back edge is then turned once, for about half its width from the front edge. It is then turned down

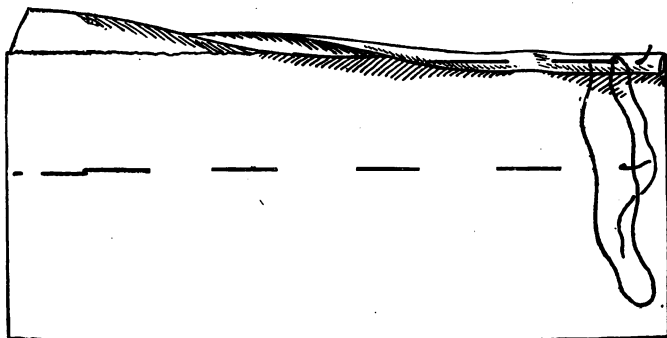


FIG. 197

again close to the front edge and on it. It must now be carefully tacked, and then hemmed through all the thicknesses. (Fig. 197.)

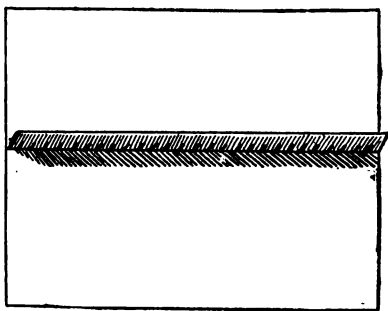


FIG. 198

If the back edge is a selvedge one it need only be turned once, and that on the front one, and then hemmed as above. (Fig. 198.)

OVER-CASTING.—

Over-casting is a means of strengthening raw edges, so that they do not fray. It also gives a neat finish to what otherwise would

look rather untidy and incomplete. There are certain seams, as those in dress bodices and skirts, &c., that are always finished off by over-casting, and it is a stitch that is applied to single and double edges.

Method.—It is a distinctive stitch, and is worked from

left to right, with the needle inserted into the edge in a slanting direction towards the left. It differs from the blanket-stitch in not sewing into the loop. The stitch-thread is always kept *above* the point of the needle. When seams are to be left for over-casting, they are stitched about three-eighths or half an inch from the edge, after which, if there be any unevenness, they are made straight by paring off the irregularities, and the raw edges are then over-cast.

It is rather a difficult stitch to make look really nice, as it requires great regularity. If a double edge is to be over-cast, the needle should be placed between the edges, and the cotton drawn neatly out. This should be

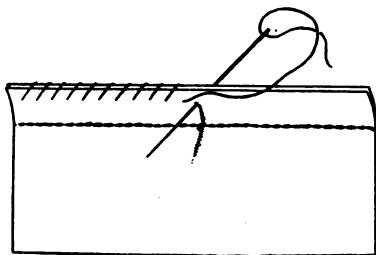


FIG. 199

secured by one or two backstitches, then take a rather long stitch to the right, taking up the edges as for seaming, but slanting the needle to the left arm, and draw it out, pulling the stitch in only moderately tight. (Fig. 199.) Each stitch is worked in the same way.

In single material two or three running stitches should be made and the end secured with a backstitch on the underneath part of the edge, when it folds over on to the garment, as in the seams of an unlined woollen skirt. A knot may be used to begin the over-casting of double seams in woollen material, as for dress-sleeves, but it must be hidden between the edges. To fasten off, the needle should be passed through the folds in a double seam, and then cut off after securing it with a backstitch. In single material the end should be run in for about three stitches, a backstitch made, and then the end cut off. Sometimes, as in the case of the print patch, the blanket-stitch is used for over-casting.

CHAPTER XVII

PIPING, CROSSWAY BANDS FOR FALSE HEMS

Piping: Description—Use—Preparation—Method. **Crossway Bands for False Hems:** Use—Preparation—Method.

PIPING.—Piping is not a stitch, but a method by which a cord covered with material is placed between the edges of certain seams to strengthen them, and to give them a finish, or it may be placed along the loose edges of a garment, as the neck and arm-holes of an under-bodice, &c., when it takes the place of a hem. In this instance the cord stands out from the edge; in the former it projects between the sides of the seam.

Use.—Piping-cord is not so much used now as formerly. It was *the* way a few years ago of finishing off the arm-holes of dresses; and in plain sewing it was a neat and easy way of arranging the arm-holes of night-dresses. If bodices are made without sleeves, the arm-holes of these can also be nicely finished by using piping-cord, when the neck and bottom edge must be made neat in the same way.

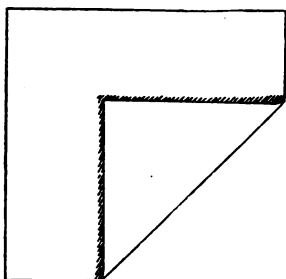


FIG. 200

Preparation.—When piping-cord is to be used, the first thing necessary is to prepare the strips of material to cover the cord. These are always cut on the *cross*, and to insure their being exactly in this condition the first fold of the material must be a diagonal of a perfect square (fig. 200), the size of which depends entirely on the amount of crossway material that is required.

The width of the crossway strips is a matter of taste, but an inch wide for ordinary purposes gives ample material

for folds and turnings. There is one very important point to be remembered here.

The ends or selvedge edges of the strips must always be considerably *wider* than the required width of the strip—about half as long again is the usual measurement—so that to obtain an inch wide crossway piece, the ends should measure one and a half inches.

Having cut the strip, prepare it to receive the cord by folding a turn along the crossway edge about a third of its width; it is never necessary to make this fold wider than a half-inch. Hold it with this turn uppermost, and the folded edge from the worker to the outside.

Take the piping-cord and lay it well up to the folded edge underneath the top turn, and tack it neatly along just below the cord. (Fig. 201.)

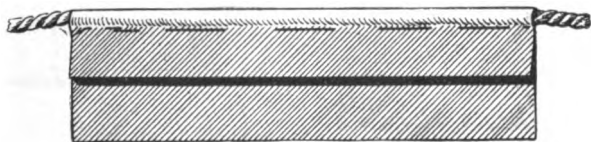


FIG. 201

Now turn it right over, so that the raw edge of the first fold is the under part. Lay this on the right side of the garment about the width of the first turn from the edge, and tack it just above the cord. (Fig. 202.)

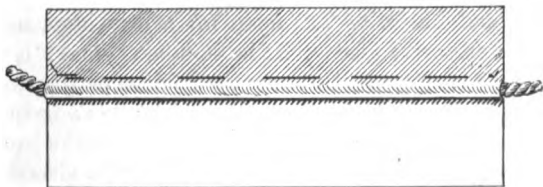


FIG. 202

It is now ready for the backstitching, which must be done close to the cord. (Figs. 203 and 204.)

Turn the work now to the wrong side, and turn the crossway edge once, and fold it on to the garment to make a hem, well flattening the outside edge from the cord so that it stands out, and tack it. (Fig. 204.)

The wrong side is always hemmed, and these hemming stitches are all that are seen on the right side. (Fig. 205.)

Great care must be taken with the finishing off of piping-cord, because it is so bulky when it is turned. The end flattened by straightening the threads of the cord with the point of the needle makes its management tolerably easy, as it can then be turned in with the end of the crossway piece,

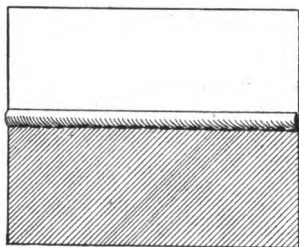


FIG. 203

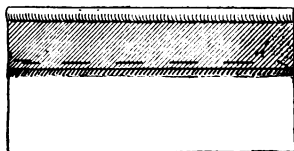


FIG. 204

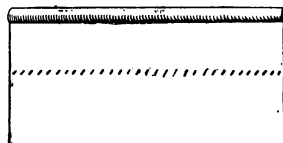


FIG. 205

or the cord may be cut off quite close to the edge before the end is turned, to make a neat finish.

If the end has to be left open for a drawing-string, the end of the crossway piece must be hemmed before it is turned over to the wrong side, otherwise the friction of the drawing-string will bring out the raw edges, and cause them to fray.

When piping-cord is placed *between* seams, the crossway pieces are not cut quite so wide, and the cord is placed in the middle of the width. The two long edges are brought together and the cord tacked in position. It is then laid on the right side of one of the seams and tacked to it. The other side of the seam is then put on the cord and tacked,

and it is then stitched through all the thicknesses. The edges are next trimmed evenly and neatly over-cast, and the cord will project between the seams on the right side.

CROSSWAY BANDS FOR FALSE HEMS.—Crossway pieces for false hems are often used on the under-garments for women, on chemise-sleeves, and on the slopes of drawers and combinations, where it is preferable that this should take the place of the ordinary hem. The pieces are cut in the

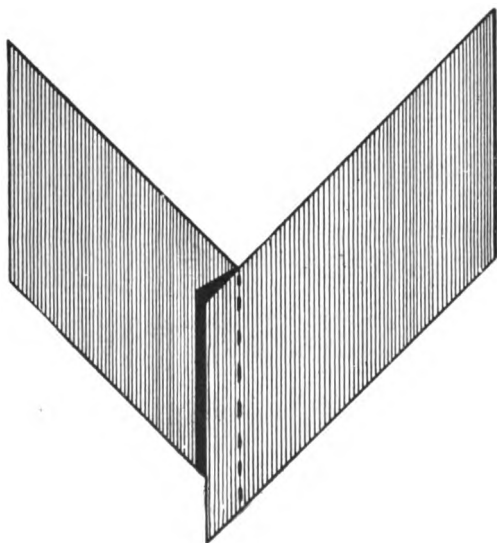


FIG. 206

same way as those for piping, and it often happens that they are not long enough for their purpose, when they have to be joined. A word of caution is needed here. The selvedge ends have an acute and an obtuse angle. Now, if in joining these angles are not put in the right position the join is a failure. (Fig. 206.) *The obtuse on one piece must be put to the acute of the other.* (Fig. 207.)

The crossway pieces are placed on the right side of the

garment close to the edge, and run about a quarter of an inch from it. It is then turned to the wrong side, a fold turned along the crossway edge, and then laid on the garment to form a hem, the runned edge being well pressed out so that it forms the edge, but is invisible.

Crossway pieces are often put on the edges of chemise-sleeves to give them a finish and make them quite neat, as it

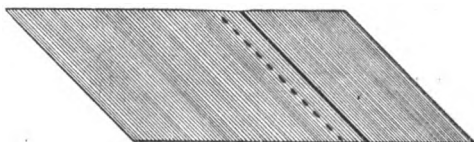


FIG. 207

is not always convenient to put a hem on shaped parts. These may be used as described above, or the strips may be cut considerably wider and then projected from the edge. The fold on the wrong side is then placed on the running stitches of the first attachment, and hemmed on them, so that they are invisible on the right side

CHAPTER XVIII

FRONTS OF CHEMISES AND NIGHTDRESSES, PLACKET-HOLE, GATHERING FOR SKIRT WAISTS

Fronts of Chemises and Nightdresses : Preparation—Method. **Placket-hole :** Use—Preparation—Method. **Gathering for Skirt Waists :** Description—Use—Method.

FRONTS OF CHEMISES AND NIGHTDRESSES.—In order that nightdresses may be easily put on and off, it is necessary that they should be opened down the front for about twenty or twenty-two inches.

Chemises, too, especially for grown-up people, are usually

made with an opening about five or six inches deep for the same reason.

These openings are generally made to button right over left, which is quite the correct way for all ladies' garments to fasten ; but it is a very common thing to see ready-made garments arranged just the opposite way.

Whether the opening is for a chemise or a nightdress, it is fixed and sewn in the same way, and as most young workers find a great difficulty in its proper management, a little practice on pieces of calico is advisable before it is actually

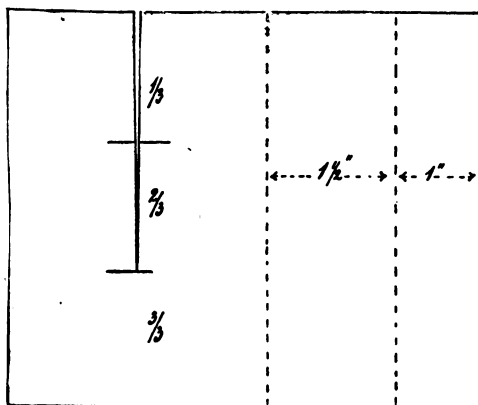


FIG. 208

done on the garment. The most convenient practice piece is a nine-inch square of calico, from which all that is necessary to make a nice neat opening may be obtained.

Two strips are needed as false pieces, one wider than the other, and the length must run the selvedge way. In this instance, the narrow piece must be a good inch, and the wide one a good inch and a half. (Fig. 208.) Take these two strips off the nine inch selvedge way and then fold the remainder (which represents the garment) exactly in half lengthwise. With the garment still folded, divide the folded edge into three, and simply press on this fold to mark the division. (Fig. 208.) Cut

M

down two-thirds (fig. 208), and this will represent the opening, and with the right side of the garment uppermost lay the *narrow*

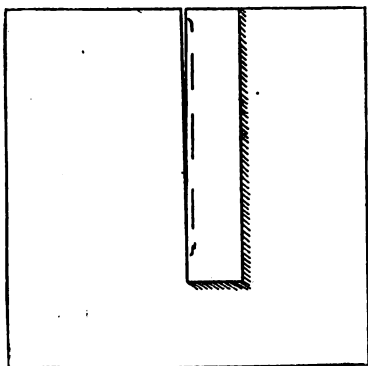


FIG. 209

piece on the right-hand side of the slit *as it now is*. (It would be the left-hand side if worn.) (Fig. 209.)

Put the two edges together, and run about a sixth of an inch from the edge to the bottom of the slit. Cut off the extra length of the narrow piece, leaving about a quarter of an inch. (Fig. 209.) This must be folded up across the bottom and another turn folded along the selvedge edge. Lay this fold on the running stitches that are now visible, and neatly hem it, so that no stitches are visible on the right side. The left-hand side is now quite neat, and the false piece is projected from the edge of the garment. (Fig. 209.)

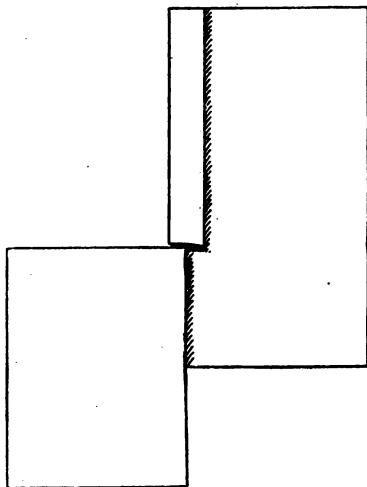


FIG. 210

The opposite side must now be fixed. Lay the specimen in position as it was at the first. Take the other strip and

this time put it *under* the edge of the slit, with the right side of the material facing the wrong side of the garment. See

that the raw edges are evenly together, and then run them from the *top* to the *bottom* of the slit. This must always be done on both sides; they must be run from the *top* to the *bottom*, and the false piece must be held *to* the worker. Cut off the extra length of strip at the bottom, after allowing an inch to finish off the opening. Now lift the false piece, and turn the raw edges of the run seam to the outside, or on to the false piece. Make a new fold by projecting this false piece to correspond with the other side, but remember never to project it so far as to make the running seam come down the centre, and so interfere with the button-holes.

Tack this fold to keep it in place. Now turn a fold on the other selvedge edge, and lay it quite flat on the garment, and tack it from the bottom of the opening. (Fig. 211.)

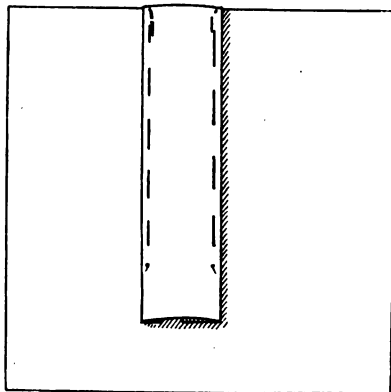


FIG. 211

The bottom must now be made neat, and after turning one fold across the width of this false piece, as it now lies, it can be arranged as fancy leads, either straight across or with a point. (Fig. 213.)

Place the top of the opening in position with the right side on the left, and hold it with the left hand. Now with the right hand take hold of the garment just below the opening, and give it a little pull, so that the folded edge of the false piece lies quite flat and straight by a thread. This will give the tiniest little pleat at the bottom, which must be tacked in place. Now turn the garment to the wrong side, and hem the left side, as now seen, on to the right for about the width of the projection, then along the lower edge of the

same piece, and finally down the pleat as far as the bottom of the fold. (Fig. 214). Then pass the needle back to where the hemming was commenced, and seam across the width quite straight, taking care that the stitches do not show through on the right side. (Fig. 212.)

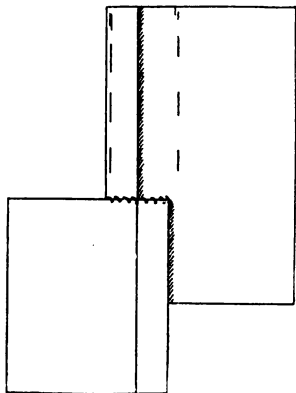


FIG. 212

This prevents it tearing, and it is a neat and durable method. It sets quite flat and straight by a thread, and the centre is in an exact position to receive the buttons when they are sewn on to the left side. It entirely does away with the bulky piece of tape which is sometimes seen at the bottom of the opening on the wrong side to strengthen it. (Figs. 213 and 214.)

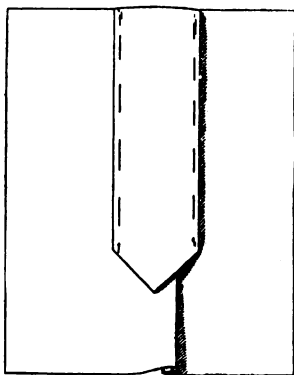


FIG. 213

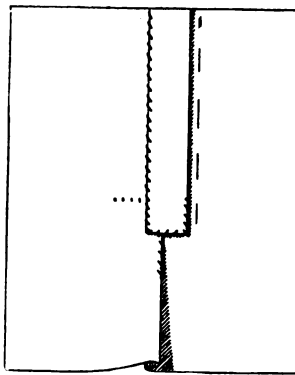


FIG. 214

PLACKET-HOLE.—The placket-hole is the slit or opening that is made in the middle of the back breadth of petticoats and skirts, to enable them to be put on and off in

an easy manner. The depth of the opening depends upon the kind of band that is used for the waist. If it is a shaped band, the slit may be about four inches less than if a straight band were used.

Although these garments fasten at the back, the same rule holds good that they all wrap over from *right* to *left*. The button-holes are placed on the right end of the band, and the buttons on the left end, as it is worn.

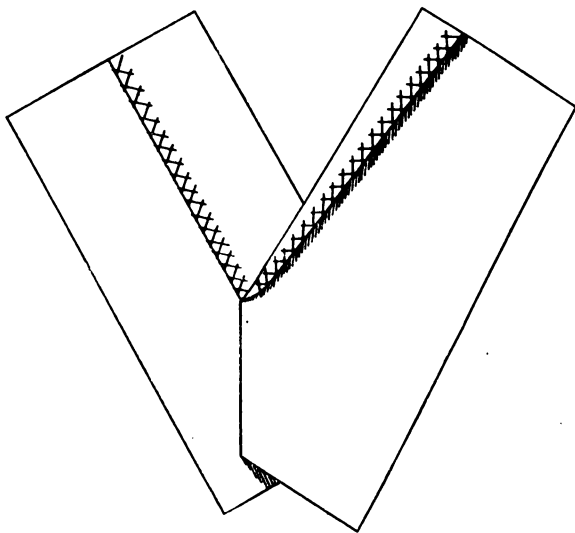


FIG. 215

To make a placket-hole is not a difficult exercise. Take a piece of flannel or any woollen material about nine inches square, and fold it in half lengthwise; cut down two-thirds of its length, and then with the material held with the wrong side up, turn a rather narrow fold once on the right-hand side (as it now is, it will be the left-hand side when the garment is worn), and take it off to a point at the bottom of the slit. Herring-bone this (fig. 215), being careful to take the stitches

all through to the right side. Now on the opposite side, fold a wide turn, from $1\frac{1}{2}$ to 2 inches, the same width all the way down. Tack it and herring-bone it. (Figs. 215 and 216.)

Turn the garment to the right side, and it will be seen that the wide hem will be on the right-hand side, and naturally falls over on to the left, forming a pleat at the bottom. This hem is secured by two rows of back-stitching or one row of feather-stitching, which prevents it from tearing. (Fig. 217.)

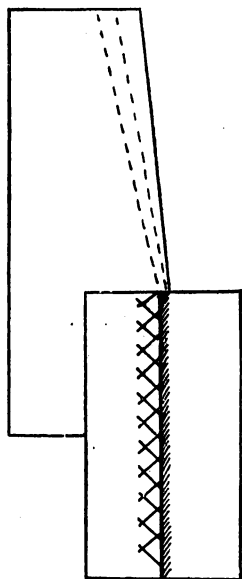


FIG. 216

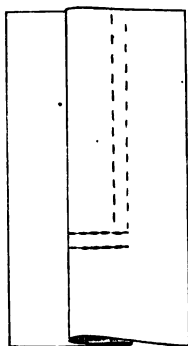


FIG. 217

A straight strengthening-tape is not necessary on the wrong side if ordinary care is taken with the folding over of the right side on to the left.

Sometimes, as in the back of an over-all pinafore, a narrow hem the same width all the way is put on the left side of the slit. (Fig. 219.) When this is done, the bottom of the opening must be cut across the width of the first turn on this side, to enable the right-hand side to fold over comfortably. It is then back-stitched in place as above, on the right side (fig. 218), and the

little raw edge on the wrong side caused by cutting the under fold of the left side is button-holed. (Fig. 219.)

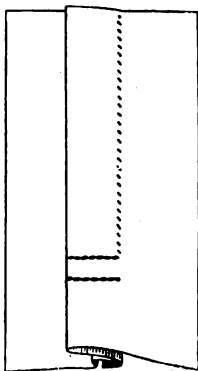


FIG. 218

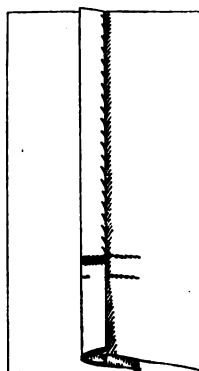


FIG. 219

GATHERING FOR SKIRT WAISTS.—The skirts of children's frocks are never shaped so that they are the same

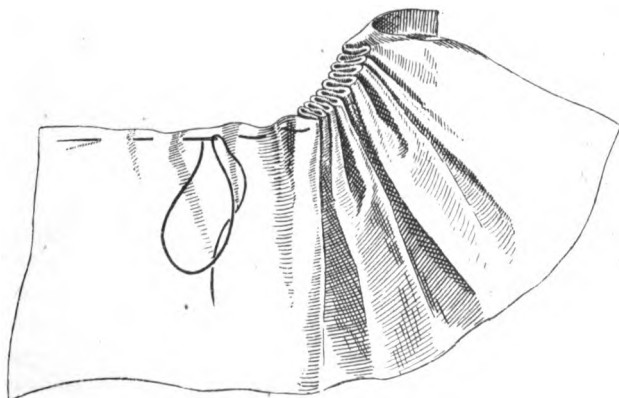


FIG. 220

width at the waist as they are at the bottom. This makes a great fulness that must be disposed of in some way, so that

the skirt may be sewn to the bodice. The usual way of doing this is by *gathering*, which differs in a slight degree from the ordinary gathering that is placed between the edges of a band and so hidden.

For skirts, the gathering is done close to a folded edge, and about the same amount of material is left down as is taken up on the needle, and the stitch is considerably coarser than that which is used with the ordinary stitch. (Fig. 220.) In this way the fulness is arranged in a series of regular flutes or folds, which should be carefully stroked when the gathering is completed.

It is now regulated to fit into the required space, and pinned in position, with the garment towards the worker, and the points of the folds seamed to the edge of the band. The stitch for sewing on these gathers is a slanting one and a straight one. The slanting stitch takes the fold and the straight one secures it. (Fig. 221.)

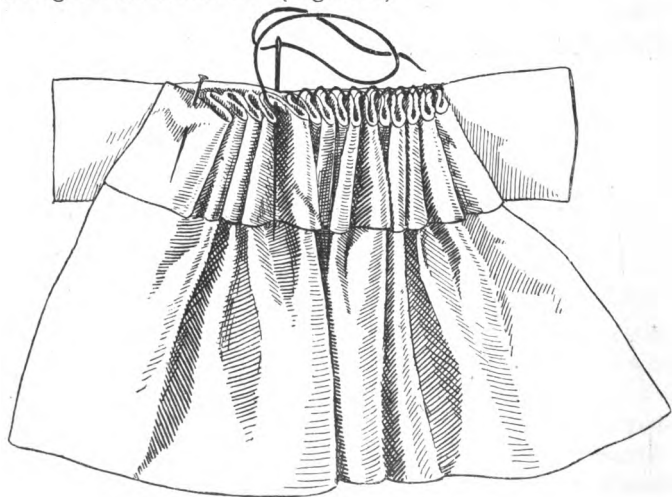


FIG. 221

Sometimes a second row of running is done a little distance below the first ; but it is not really necessary, and is

usually done by way of ornamentation. It used to be seen occasionally at the backs of ladies' dress skirts.

Children's frock skirts are also whipped or gathered in the ordinary way, or pleated, if the material is of a woollen texture. Either method is correct, and the choice is left to the individual worker.

CHAPTER XIX

BUTTON-HOLES WORKED ON CROSSWAY MATERIAL

Use—Preparation—Method

BUTTON-HOLES are occasionally required on crossway material, as in the case of shaped bands to petticoats. It is a difficult exercise to do really well, so that the edges of the button-hole are firm, regular, and flat. They are often seen with loose flabby edges, and in this condition they spoil the appearance of an otherwise well-sewn garment. They need plenty of practice, and the following are a few suggestions for inexperienced workers, to enable them to bring their button-hole to a satisfactory issue.

For practice, have a piece of calico so arranged that the threads are on the cross, and then decide upon the position of the button-hole. With the point of the needle mark the line along which the button-hole must be cut, and then cut it by this mark, either with a penknife or with a sharp pair of scissors. Be careful when using the latter that only a snip is made at first, then insert the point, which should be very sharp, and cut along the crease. Proper button-hole scissors are inclined to drag the material just where the blades meet.

Do *not* cut the whole button-hole with the hand folded, or it is bound to be crooked, by the underneath part slipping away from the scissors.

The button-hole being quite straight, one of the following methods may be adopted to work it.

1. **Strand the Button-hole.**—This is done by fastening on the cotton by darning in the end on the wrong side with two

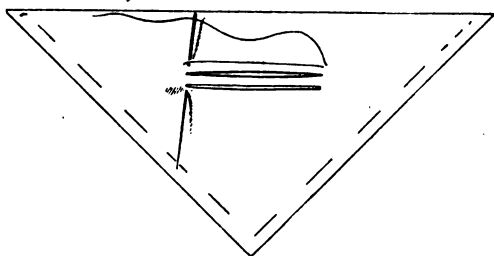


FIG. 222

or three running stitches on the single material, and by bringing the needle through to the right side at the left-hand corner pretty close to the edge. Take the needle to the corresponding side of the right-hand corner, insert it, and take up just enough material at the corner to bring it out on the opposite side at the same depth from the edge. Now pass the needle through to the left-hand corner in the same

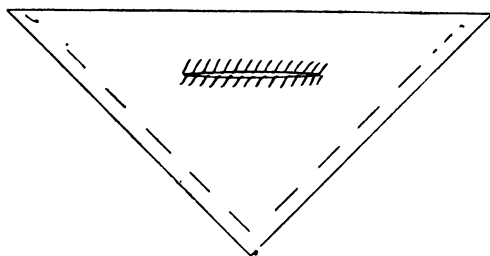


FIG. 223

way and bring it out again at the starting-place. Do this for two or three times, drawing the cotton fairly tight, for it to rest without puckering on the material, and then work the button-hole in the usual way, keeping the stitches regular, even, and

all of the same size. The needle should be taken below the stranding thread. (Fig. 222.)

2. **Neatly and lightly Over-cast the Edges.**—This requires to be very carefully done, and is only applicable to material

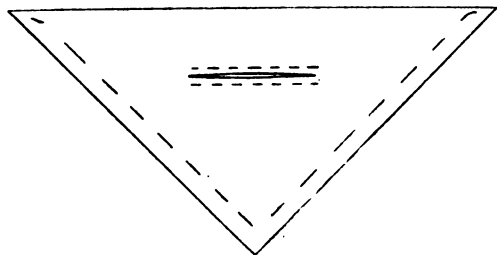


FIG. 224

that is fairly stout and firm, as the edges on the cross are very likely to fray. (Fig. 223.)

When the button-hole is worked these overcasting stitches must be entirely hidden.

3. Another way is to **put running stitches round the edges of the button-hole** (fig. 224); but this, like the method above, requires very careful handling. The edges are less likely to

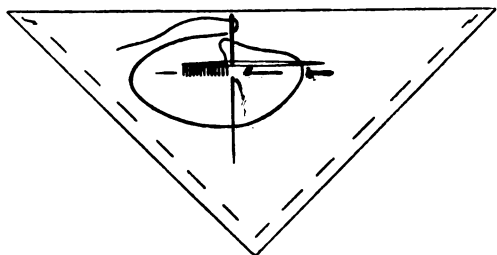


FIG. 225

fray if the button-hole is held firmly between the thumb and forefinger of the left hand, while the thread is being drawn through, or the running may be done on either side of the crease before the button-hole is cut.

4. **A very fine straw needle, or sewing-needle pinned along the sides,** is still another way of preventing a flabby edge. (Fig. 225.)

Whichever method is adopted, great care is required, but an expert is often able to work an excellent button-hole without any of these aids. The work should be held lightly, and on no account must the button-hole be strained open over the left forefinger, or the result will be very disappointing.

CHAPTER XX

LOOPS, EYELET-HOLES, HOOKS AND EYES

Loops : Use and Method of Working. Eyelet-Holes : Description—Use—Method of Working. Hooks and Eyes : Description—Use—Method of Sewing on.

Loops have a twofold use. They are either made for a button to pass through, or for a hook to fasten in.

In the former case they are generally put at the extreme edge of a band or hem, and with the button are used to secure loose edges of garments, such as the backs of pinafores, &c. Sometimes they are placed on the underneath part of a hem, when it has to be folded over, and so close the opening in an invisible manner.

They are made by arranging loose threads of a certain length to form a loop, large enough to allow the button to pass through easily. Use a strong sewing-cotton and fasten on by passing the needle between the folds to the edge of the band ; make it quite firm by taking a seaming-stitch on it, and next give it a jerk to test it. Then take a stitch like a seaming one as far distant from this first one as the diameter of the button, and draw the cotton in to within an inch or three-quarters of an inch from the first stitch. Keep this loop round the forefinger and make another one by taking up the first stitch again, which of course takes the needle back to the right of the last one made. Then back again to the left, and so on for about

five times, keeping the loops all the same length. Let the last stitch be on the right-hand side, which becomes the left when the work is turned round for the loop to face the worker. Now blanket-stitch these strands from left to right to strengthen and finish them, being careful to sew into the loop, which is done by the stitch-thread being turned to the right. The over-casting stitches will then have their twisted edge on the outside of the loop, and the friction of the button will be on the rounded edge. (Fig. 226, *a*).

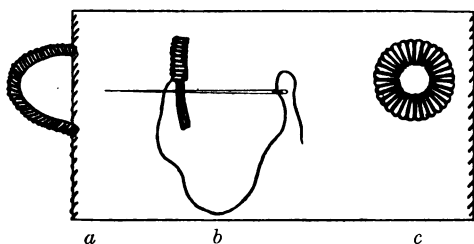



FIG. 226

A loop for a hook is made in a very similar way, but the strands are drawn up very much more tightly, and they are made **on** the band or hem, and always on double material.

Fasten on, on the wrong side, by two backstitches and bring the needle out on the right side in the required position. Insert the needle about a quarter of an inch or more, according to the garment, and to the size of the hook, to the *right* and in a line with the first stitch, and bring it through again at the first place, drawing the cotton in, till the thread rests easily on the garment without dragging it in the least. Make about five of these stitches, and let the last stitch be on the left. Then blanket-stitch these as described above, so that the twisted edge is to the outside or in the direction that the hook pulls. (Fig. 226, *b*.)

The hem or band is held across the forefinger as for hemming, and when the blanket-stitch is being sewn, the left hand is slightly turned, so that the needle points to the chest of the worker.

EYELET-HOLES.—An eyelet-hole is a small circular hole made in certain garments to take the place of loops or eyes, when hooks are used to fasten them. They make the edges fit flat and close, and the fastening is more or less invisible. They are often made on single material, when a drawing string has to come through them. They are also used in dresses, when lacing is the method of fastening them, and they are necessary in children's stays, as they enable the garment to be drawn up to a comfortable and easy-fitting tightness. There are two methods of working them, in each of which the aim must be to make the edges quite firm and cordlike, and the stitches close together and of the same length.

If they are made on single material the embroidery method may be adopted. First of all, with a sharp-pointed pair of scissors, snip a tiny hole, then cut a wee bit at four points . Turn these points under with the needle, and then over-cast the circle with seaming-stitches from left to right. When completed, the edge should present a firm rounded appearance.

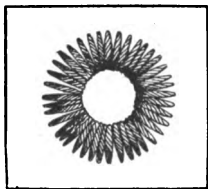


FIG. 227

If it is placed on double material, the hole should be made with a stiletto, which is a round sharp-pointed instrument that increases in size towards the handle. It should be put into the garment on the right side and then pushed through as far as it is necessary. By its use the threads are forced apart without breaking them, and the edge of the hole is nicely rounded. It may be worked in the same way as described above. The cotton is fastened on by means of a couple of backstitches on the wrong side, and brought through to the right side, the depth of the stitch for the hole. (Fig. 227.)

The second method of working the eyelet-hole is to blanket-stitch the circle. The hole is prepared in precisely the same way as for the first method; but instead of simply

over-casting the edge, the point of the needle is brought through the loop of the stitch-thread, and this forms the blanket-stitch. The twisted edges extend round the hole on the material the depth of the stitch, and the actual edge of the eyelet-hole is the round part of the stitch, and resembles the over-casting. (Fig. 226, *c*.)

Either method may be adopted, but there is a little more finish to the eyelet-hole when it is sewn in the blanket-stitch.

HOOKS AND EYES.—A hook consists of a double piece of metal bent or curved in such a way as to catch hold of anything. The part bent over is the hook, and extending from this in a continuous line down the back is the shank, which at the end turns round to the right and left, forming two circles, by means of which it is sewn on to the garment.

In conjunction with loops or eyes, hooks take the place of buttons and button-holes as a means of fastening garments of all kinds, and they may be obtained either white or black according to the material on which they have to be sewn.

They are not so secure as buttons, and they should not be used extravagantly; but they are very useful on thick parts, where it would be difficult to work a button-hole, and also where the fastenings are required to be invisible. They are generally sewn on double material, and no stitches must be seen on the right side.

They are attached in the following way. Mark the exact position for the middle of the hook by putting a pin through the hem or fold on which it is to be sewn, and then place the hook so that the pin comes between the two rings at the bottom of the shank.

Fasten on, by making the end quite secure with two or three backstitches, and then closely over-cast the rings of the hook, sewing from left to right, and taking a firm hold-fast of the material.

After this, the shank of the hook must be over-cast in the same way to make it lie flat on the fold. (Fig. 228.)



FIG. 228

Strong cotton should be used for sewing on hooks, as they have to undergo a good deal of handling, and easily become loose and out of condition.

When the part to be fastened hangs loose, as at the openings of girls' over-alls, in woollen material, the hook is sometimes placed with the turned part to the garment. (Fig. 229.) It is not so likely to come undone when it is put on in this way.

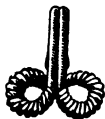


FIG. 229

Eyes also consist of metal, either black or white, so bent as to form a loop, and, after meeting at a certain point, turning round to the right and left, and forming rings corresponding to those of the hook.

When these are sewn to garments where there is any likelihood whatever of the metal showing through, the loop part is blanket-stitched, so that the hook itself is completely hidden. The eye is sewn on in the same way as the hook by over-casting the rings on either side. (Fig. 230.)



FIG. 230



FIG. 231

If it is not necessary to hide all the metal, then only the rings need be over-cast. (Fig. 231.) The same need for *strong* cotton exists here for the same reasons. The use of hooks and eyes is not to be recommended for washing garments, as they

become rusty and cause iron-mould, and the turned part of the hook is often pressed down quite close to the shank. If the garment, therefore, is not carefully overhauled when it comes back from the laundry, there will be most likely delay and vexation of spirit when it is going to be worn.

CHAPTER XXI

*BINDING OF FLANNEL***Description—Use—Method—Points to Avoid**

THE edges of flannel, as in infants' barrows, are often made neat by being bound with a kind of silky tape called galloon. It is not so bulky as tape nor so stiff as Paris binding. It is often simply called 'flannel binding.'

This exercise is often one that is not quite satisfactory, as it requires such careful attention to details. The binding should be creased along its length nearly in half, the back edge being just a little below the front one. (Fig. 232.)



FIG. 232

Open it back, and lay it on the flannel the depth of the front turn, and tack it, remembering to keep the binding considerably tighter than the flannel, to allow the latter to shrink in washing. (Fig. 233.)

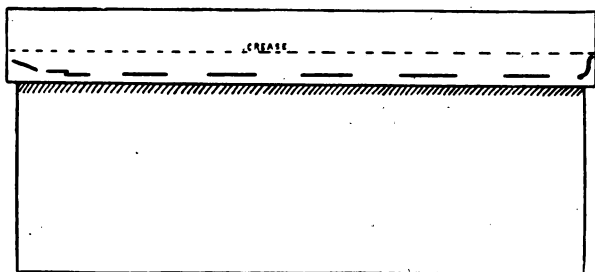


FIG. 233

This edge, on the right side, must now be neatly and lightly hemmed, after which the other edge is folded down

N

on the wrong side, and will hide the hemming-stitches from the right side. This edge must be neatly run and the stitches must *not* be taken through to the right side. (Fig. 234.)

A second way is to nicely backstitch the right side and hem the wrong side, making the hemming-stitches just below the old stitches, so that they are hidden and the new ones do not show through on the right side. (Fig. 235.)

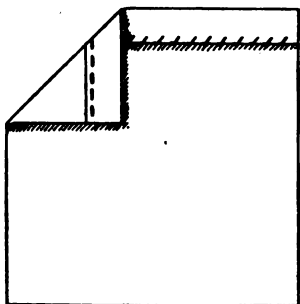


FIG. 234

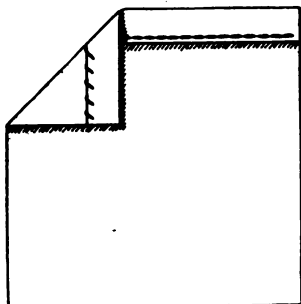


FIG. 235

SHOWING RIGHT AND WRONG SIDE

Many people prefer a narrower bind on the right side than on the wrong. When this is so, the binding is divided into thirds, one-third being seen on the right side, and two-thirds on the wrong. The method of sewing is the same, but the stitches of the hemming or running on the wrong side show through on the right side. Corners are difficult, and great care must be taken to make them set nicely. Some of the chief points of adverse criticism lie in the management of the corner.

Tack the binding on in the usual way to the turning of the corner, then allow enough binding to make a complete right angle, by folding the extra length first to the left and then from the left towards the right, forming a diagonal with the fold coming from the point. The edge of the tape that is now to be tacked along the edge must *exactly meet* that of

the first side (fig. 236), and the corner must be sharp and quite square. If a sufficient length of binding is not used for turning the corner, it will be rounded and will spoil the whole exercise.

The wrong side of the corner must be arranged and sewn in the same way as the right side. The little fold coming from the corner must be hemmed or backstitched to match the sides.

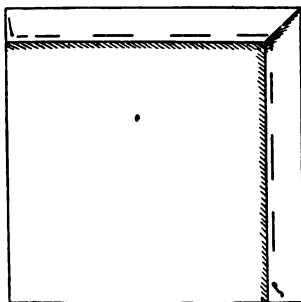


FIG. 236

POINTS TO AVOID

1. Badly made and irregular stitching.
2. Twisting the binding, by holding it too loosely.
3. Insecure fastenings, and not putting the binding far enough on the flannel.
4. Too little binding left to turn the corner.
5. Corner not being a complete right angle.
6. The edge of the new side of binding not exactly meeting that of the old one.
7. The little fold at the corner not secured, or not matching the sides.
8. Wrong side not exactly done or puckered.

PART II *a*

MENDING

CHAPTER XXII

INTRODUCTION

Mending is the art of repairing any article of wearing apparel, or of house or bed linen, by means of patching or darning.

It is a very necessary branch of needlework, and in the home it may be of even more importance than making. The ability to mend neatly and tidily is invaluable to the housewife, and it is also a means of thrift, as the articles in use are thus made to last much longer than they otherwise would do. It is in this department that the exemplification of the old proverb, 'A stitch in time saves nine,' is well brought out, for inattention to this will often cause an hour's work, which could have been completed easily at first in a few minutes.

Some people are foolish enough to despise the humble occupation of mending, but there are none but will acknowledge that a patch or a darn is preferable at any time to a hole.

In the olden times, when the material was generally woven at home, and each young maiden was expected to spin her own *trousseau*, and it could only be obtained at a cost of a great deal of time and labour, much more attention was given to mending, and it was often so beautifully done as to be almost invisible in the finest texture.

Nowadays, by the use of machinery, not only the material but the garments themselves, all ready made, and fit to put on, may be obtained for such a comparatively trifling sum, that mending is in danger of becoming almost a lost art, especially among a certain class of people.

These buy a cheap ready-made garment and take a week's wear out of it, and then dispose of it in some way, replacing it with another of the same sort. This method, when practised by housewives, is ruinous for the average working man, and therefore it is necessary that young girls should be taught to have a real regard for their clothing, and to have that feeling of proper pride which will prevent them from wearing anything out of repair, but will lead them to carefully and systematically look over their garments for signs of wear.

This must, of course, be followed up by the actual mending. They will thus get as much wear out of them as possible.

It has been said that a hole ought never to be mended, which means that an article should not be used long enough for a hole to be the result. Unfortunately this is not the case, and it is the experience of every woman that mending a hole is often quite necessary, even with the greatest care.

Ladies of the highest rank sometimes pay a great deal to have their laces kept in good condition, and it is often one of the requirements of a lady's maid that she is able to keep the wardrobe of her mistress in thorough repair.

Repairing includes the mending of garments and other articles of household and bed linen by—(a) *patching*, by means of which the worn-out part of the garment is cut away, and its place taken by a fresh piece of material of the same pattern and quality as the original; and (b) *renewal of certain parts* that cannot be patched, by entirely taking away the old part and putting a new portion in its place. For instance, shirts may be repaired by putting new wristbands and collars in place of the old ones, and the worn button-hole ends of bands may be renewed by cutting off the old

part, and joining on a fresh piece of material for a new end. Garments repaired in this way are quite neat, and can be used with comfort, and are almost as good as new. It is such a straightforward way of mending that it needs no explanation, so we pass on to actual *patching*. Patching requires care, general skilful handling, and accurate attention to certain general details, in order to turn out satisfactory work.

The following are the most important points:—

1. The patching material must not, as a rule, be *new* in practical work, because it will prove too strong for the garment and probably tear away, so making the second condition worse than the first. It is a good way, when a set of garments or linen has been worn long enough to require mending, to take one of the set and use it for mending. With regard to table linen also, it is convenient to have serviettes of the same pattern as the cloths, so that they may 'come in' for mending.

It is not always that this plan can be carried out, and then, as in the case of body linen, a much cheaper calico which has been previously washed should be used for mending.

2. The 'way of the threads' must be noticed, and those of the patch must match the garment—*i.e.* the selvedge threads of the one running the same way as the other. This is a very important detail, and marks are often lost at examinations by inattention to it, as then the patch generally presents a puckered and untidy appearance.

3. Patching in print cannot be so easily accommodated—any print will not do—because of the colour and pattern. As a rule, prints fade in wear, and the pieces that have been put by for mending are totally different to the garment. Herein lies a difficulty which can be remedied to a certain extent, by first of all washing, and then exposing the pieces to the sun or fire, to fade them till they match the garment as nearly as possible.

4. The *pattern must exactly match*, and the repair should be so arranged that not a line of the sprig or flower composing the pattern is broken or interrupted. If this is done, the patch is almost invisible when it is completed.

5. Mending flannel, when it is *new*, must be washed and shrunk before it is used to mend a worn garment. As in the case of calico, it is best if some other garment that has been in use can be cut up for mending. Any garment may at some time of its existence require mending by patching, and, whatever it may be, the above general rules suitable to the material should be applied. Most commonly, however, patching in the household arranges itself under one of the following heads:—

- (a) Patching in flannel.
- (b) Patching in calico.
- (c) Patching in print.

The *shape* of the patch depends upon its position, the square or oblong being most used, although it may be a circle or a triangle. The latter is often used for a patch under the arm of a chemise or under-bodice.

Calico and flannel patches are always placed first of all on the *wrong* side of the article to be mended, but the print patch is put on the *right* side first.

CHAPTER XXIII

PATCHING IN FLANNEL

Preparation of (a) Garment, (b) Patch—Fixing—Working of (a) Right Side, (b) Wrong Side—Points to Avoid.

PREPARATION OF GARMENT.—Of the three kinds of patches, the flannel patch is considered the one that presents the least difficulty, consequently it is the one that is taught first in our schools, and is a requirement of Standard IV.

The stitch required—viz. ‘herring-boning’—and the

method of turning the corners have already been learnt, so that the attention can be given to the skilful manipulation of the work, which is of the greatest importance. A new garment is never patched unless through some very unforeseen accident ; but for practice, in order to master the difficulties of this particular branch, new flannel must be used, as it would be quite impossible to supply sufficient old material. Two pieces are required, one of which must be considerably larger than the other, which for convenience is called the garment. The smaller piece is the patch. For practice each piece is usually a square, the garment 5 inches square and the patch $2\frac{1}{2}$ inches square.

It is necessary to remember that, although the material is new, in order to patch it there must be a hole, which, because it does not exist, must be made. This is most conveniently done by folding it diagonally so as to form a triangle, the base being formed by the fold.

After this, fold the two points at the end of the base-line together, and this will give another triangle. Cut off the

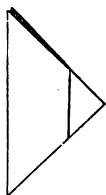


FIG. 237

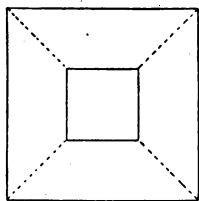


FIG. 238

new apex about half an inch on either side of the point (fig. 237), and then open it out once more into a square, when a square hole will be seen in the centre. (Fig. 238.) In actual wear this would be of irregular shape, and the patch

might be either square, oblong, or triangular, just as the worker thought most suitable.

Having cut the hole, there are three things that must be particularly noticed.

(a) **The Right and Wrong Side of the Garment.**—The right side of the flannel is very distinct from the wrong side. The surface is entirely covered with tiny woollen threads more or less loosely connected, called the 'pile, or

nap.' On the wrong side there is almost an absence of this 'nap,' consequently the threads are much clearer, and can be more easily seen.

(b) **The Selvedge Way.**—This can be distinguished by the look of the threads on the wrong side, and by the torn edges, as the raw edge is not so deep on the selvedge as on the woof way of the material.

(c) **The Way of the Nap.**—Body-linen is generally made for the selvedge threads to run up and down the length of the garment—*i.e.* from the neck to the hem, because it looks better, wears better, and keeps clean longer than if they were put the other way. As the 'nap' runs the selvedge way, it must be placed so that it falls downward. This can be decided best of all by the sense of touch. Pass the hand gently over the surface, and if the nap falls in the right direction it will feel soft and smooth, but if it is in the opposite way it will be harsh and rough. Having noted these details, take the garment, and apply the knowledge gained. Let the right side be uppermost, and the selvedge lines running up and down, or vertically, with the nap falling towards the worker. Put a pin in this side, on the left, close to the selvedge edge, and it should be *run* in, because in the handling it is very likely to drop out, consequently a tacking-thread may be used if preferred.

Turn the garment to the wrong side, and the pin will now be on the right-hand side, and the garment is ready to receive the patch.

Preparation of Patch.—Take the patch, which is also a square, and find the centre of it by folding it diagonally, in the same way as the garment, and mark it by a cross-stitch. Then open it out so that the selvedge threads and nap run in the same direction as those of the garment, and put in a pin on the left-hand side. Now turn over the patch, so that the right side will face the wrong side of the garment, and the centre of the patch comes immediately over the centre of the hole, and carefully pin it into position before tacking it. (Fig. 239.) This is necessary, because woollen material will

not admit of folding and creasing. When the two top corners are pinned, remove the pin that marked the right side of the patch, and then complete the other two. (Fig. 239.)

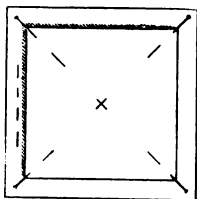


FIG. 239

The tacking must now be done, and, as this acts as a guide to the cutting-out of the worn part, it must be done straight by a thread, and about six threads from the edge, not to interfere with the herring-bone stitches.

Now turn it to the right side and cut out the worn part, leaving a good piece of the garment to rest on the patch, as this helps to strengthen the part. A very common fault is to cut the worn piece too near the tacking-thread, and then the stitches on either side interfere with each other, and the sewing is not sufficiently durable. For this reason, many people herring-bone the patch on the wrong side, before they cut out the right side, but the patch itself is not so satisfactory when this is done, as it is generally puffy and puckered in appearance.

In a specimen patch, a good rule is to leave half an inch from the tacking-thread, and then cut the four sides straight by a thread, by cutting to the corners, and then along the sides.

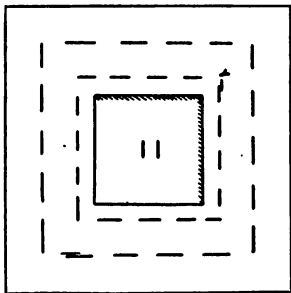


FIG. 240

It must be noticed that the diagonal at the corners will be about half as long again as the width along the sides, so that, for a half-inch turn, about three-quarters of an inch should be allowed for at the corners. When this is cut, the edges must be neatly tacked, and the patch is ready for

sewing. (Fig. 240.) No turnings are necessary in flannel, as the herring-bone stitch is employed, and this protects the raw edges.

Sewing Right Side.—As a rule, it is wise to give a little practice in herring-boning a fold on flannel, before the stitch is applied to patching, as the threads are not so clear, and sometimes the rule, as taught on canvas, cannot be rigidly adhered to.

The right side of the patch is the smaller square, which may be sewn first. Fasten on, as taught in Chapter V., near the left-hand corner (not in it), and herring-bone to the corner, nicely managing the stitches so that the last stitch on that side is a top one.

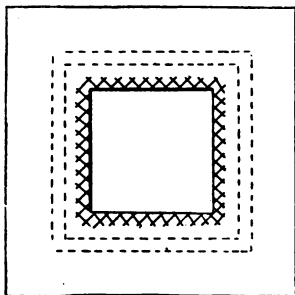


FIG. 241

Then turn the work round, take another top stitch, and continue the sewing till all the sides are done and the last stitch neatly finishes off the first one. (Fig. 241.) Diagrams in Chapter V. show the details of working the corners.

Sewing Wrong Side.—Now turn to the wrong side, and herring-bone the four sides in the same way, carefully arranging that the last stitch on the sides is *now* a bottom stitch. Turn the work round and take another bottom stitch, so bringing the cotton across the corner, and proceed. Every stitch must be taken through, so that on the right side two squares of running stitches frame the smaller square (fig. 241), and on the wrong side two squares of running stitches are inside the larger square. (Fig. 242.)

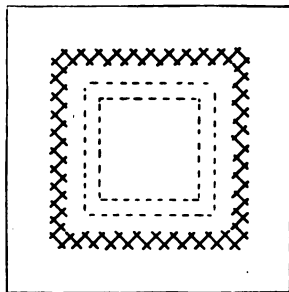


FIG. 242

Triangular patches are sewn in the same way. They are usually cut from a square, which will give two patches

when it is cut diagonally. In this, as in all other patches, it is very important that the threads run in the right direction, selvedge with selvedge, and woof with woof.

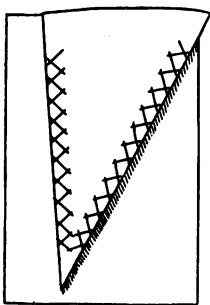


FIG. 243

The triangular patch needs great care along the crossway edge, as it is easily stretched. It must be tacked thickly and held loosely over the fingers. The corners are worked in the same way as for the square patch, but the stitches approaching the corners of the crossway line must be so managed as to avoid a large flap of material not secured to the garment. An extra stitch on these corners is sometimes taken to remedy this. (Figs. 243, 244, and 245.)

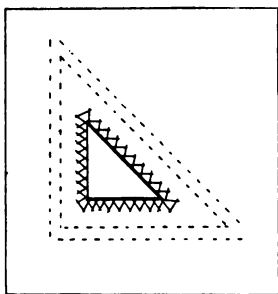


FIG. 244

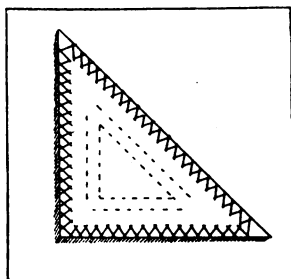


FIG. 245

POINTS TO AVOID

1. **Bad fixing and tacking.** If there is carelessness here, unsuccessful work is the result.

2. **Not taking the herring-bone stitch through on the double material.** The right side of herring-boning must present a double row of running stitches.

3. **Not turning the corners carefully.** The first top stitch of one side on the larger square must exactly meet the last top stitch on the previous side, and the first bottom stitch on the smaller square must meet the last bottom stitch of the previous side.

4. Not keeping the stitch upright and regular.
 5. Working both stitches on double material above the cut edge. The bottom stitch must always be on single material close to the cut edge, not on it.
 6. Cutting the worn part too close to the edge of patch.
 7. Not matching the patch and garment with regard to the way of the selvedge and the fall of the nap.
 8. Not removing tackings, pins, and other working aids.
-

CHAPTER XXIV

PATCHING IN OTHER WOOLLEN MATERIAL

Fine-Drawing—Points to Avoid.

Patches in serge, merino, cashmere, and other woollen material, are sometimes seamed or hemmed on the right side, the raw edges on the wrong side over-cast, and then the repair thoroughly flattened with a hot iron, a damp cloth being placed over the patch. This makes the patch almost invisible, especially when it is hemmed.

Cloth is generally repaired by means of fine-drawing.

Fine-drawing.—This is a stitch much used by tailors and dressmakers for repairing cloth, and patches are often put in by its application, but they require the very greatest care. There are two methods of working it—one for rather thin material, and the other for thick cloth. If the tear is what is called a 'clean cut,' as it might be if the cloth had been caught on any sharp point, such as a nail, &c., the edges can be nicely drawn together and fine-drawn. If, however, there are straggling raw edges, these must be trimmed before they are sewn.

Method.—Thread the needle in suitable mending silk or wool, and hold the cut wrong side uppermost over the left forefinger, so that the raw edges just meet. Fasten on, on

the wrong side a little below the commencement of the cut by a few running stitches, which must not show on the right side, and draw the needle out, putting the left thumb on the thread while it is being drawn through.

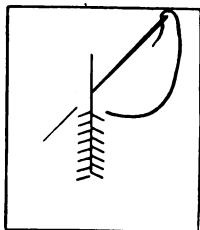


FIG. 246

Now turn it to the right side, and bring the needle through at the left-hand side of the commencing of the cut, which is held over the forefinger with the cut at right angles with it.

Now take the right-hand edge on the needle to the depth of one-eighth or one-sixth of an inch, and in a line with the last stitch-thread draw the needle out and continue in this way, taking up the edges of the cut alternately, first on one side and then the other, with the thread crossed in the centre. Fasten off by running a few stitches on the wrong side. (Fig. 246.)

Another plan is to hold the edges of the cut over the left first and middle fingers, keeping them in place with the thumb and third finger. The fastening on is the same as above, but the needle this time is brought through the lower edge of the cut and pointed to and from the worker in a slanting direction and worked from left to right. The left hand must be turned so that the fingers point to the chest. (Fig. 247.) The stitches should be drawn in just so tightly as to make the edges meet. They must on no account overlap. This is a strong and durable way of mending when the edges are not likely to fray, and when there is little strain on the part. When

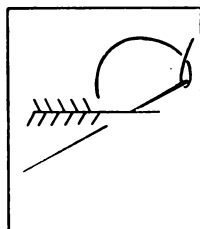


FIG. 247

it is flattened with a hot iron and a damp cloth, it is quite neat and almost invisible. The tailor's method, and the one suitable for thick cloth, is worked in the following way. Hold the edges of the cut, which must be quite regular, along

the left forefinger, with the wrong side uppermost, and fasten on near the right-hand end of the cut, and on the top edge. Now carefully insert the needle in the thickness of the cloth, and run in a slanting direction towards the worker on either side of the cut, for about three stitches, so that there will be six stitches altogether on the needle. Then point the needle from the chest, and insert it in the same place where it has just come out, and in the thickness of the cloth run another six stitches, slanting towards the left, three on either side of the cut (fig. 248); continue this till the cut is finished, and fasten off by one or two rather loose backstitches. After the application of the hot iron and damp cloth, this repair, if nicely done, is *quite* invisible.

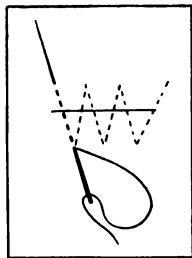


FIG. 248

Patches are sometimes put in in this way, but they require very careful handling, and they are difficult to make look really nice, except by those who are experts.

The hole is trimmed of all raw or ragged edges, and the thin part quite cut away, so that the two cloths (garment and patch) may be of the same thickness.

The size of the patch is obtained on the mending piece, by laying the hole on the material, and marking the edges with a piece of pipeclay. If the hole is rather large, the patch may be cut out by measurement. The shape of it is a matter of choice, and may be a square or an oblong, whichever is most suitable to the garment and hole.

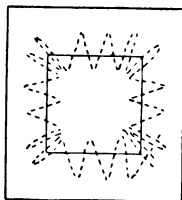


FIG. 249

The patch must now be cut along the outside of the marking, so that it will be a tiny bit larger than the hole. This is worked up in the sewing. The patch is next fixed in the hole by long stitches, first on one side, then the other, to keep the corners in place. It is then

fine-drawn according to Method 2 (fig. 249), and, after the usual ironing, is a most successful way of patching in cloth.

POINTS TO AVOID

1. Not having suitable mending material. Many people suggest the ravelling of the material itself for mending. It is a good plan when the threads are sufficiently strong to be worked up. This is often not so.
2. Making the edges overlap.
3. Puckering, by using up one edge before the other.
4. Not damping and ironing the patch when completed.
5. Not running in a slanting direction in Method 2. (Fig. 249.)

CHAPTER XXV

CALICO-PATCHING

Preparation of (a) Garment, (b) Patch—Fixing—Sewing of (a) Right Side, (b) Wrong Side—Other Methods—Points to Avoid.

THE calico or linen patch is used to repair not only garments, but articles of household and bed linen. Many of the details of fixing are the same as those observed in the flannel patch, but the method of sewing is quite different. No new stitches are employed; those used are seaming and hemming, or hemming only, so that the success of the patch lies in the careful and accurate attention to the fixing—in fact, this is so with each of the patches.

Preparation of Garment.—In practising this patch, it is usual, as in flannel, to use new material, because of the impossibility to provide so many worn garments which require mending in this way. The chief objection in using the specially prepared pieces for patching is that there is no practice in handling the garment. This is a serious practical drawback: it is quite possible to be able to do a beautiful specimen patch; but, when the same thing is to be applied practically, to be exceedingly awkward in the manipulation

of the pieces, especially if the patch required is a large one. For practice, then, two pieces are required—one much larger than the other, the former called the garment and the smaller piece the patch.

It is important to remember that the garment must have a hole, and the first thing to do is to cut this in the same way as in the flannel specimen. (Fig. 237.)

As calico is so much more easily folded, and as the creases of the folds are plainly to be seen, these will be of great help in aiding the fixing. Fold the large square diagonally and so form a triangle. Now find the centre of the base line by folding the two ends together, and form another triangle, and from this, cut off the apex about half an inch down each side from the point. Open it out, and the diagonals of the square will be visible, and a square hole will appear in the centre. This hole, of course, in actual wear, would be of an irregular shape, but might be made square before being patched—at any rate, the irregularities would be all cut away. The garment must now be laid in front of the worker, and the rules observed, the selvedge lines running up and down, and the fluffy or wrong side uppermost.

The selvedge may be found (a) by *sight*; the threads are generally more distinct and regular the selvedge way.

(b) By pulling the edges smartly, when the warp way will give a little report, something like a pop-gun.

(c) By fraying the edge: the selvedge threads are smoother and more regular in appearance than the woof ones. When the selvedge is found, a pin may be put in to mark it, as the garment sometimes gets turned in the handling.

Preparation of Patch.—The patch is much larger than the hole, because in imagination there is a thin material surrounding the whole, which must be covered by the mending calico. Take the patch, which for practice is a square, and find the centre of it by folding it diagonally in exactly the same way as was done with the garment. Now open it out, and the creases forming the diagonals will

be quite plainly seen, the centre being where these lines cross.

Find the selvedge edges of the patch, see that the *right* side is towards the worker, and then turn a fold a quarter of an inch deep on these first of all, and then one of the same depth on the opposite edges, in order to get the corners as flat as possible. (Fig. 250.)

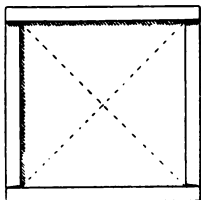


FIG. 250

Now turn the patch over, so that the wrong side is uppermost, and then place it on the garment, with its centre over that of the hole. This can be arranged quite easily by seeing that the diagonals of the patch rest on those of the garment, forming a continuous line from the middle to the corners. (Fig. 251.)

If the corners of the patch are carefully pinned into position, the tacking is quite straightforward. (Fig. 251.) It must, however, be done very carefully, with short stitches, straight by a thread.

This wrong side may be hemmed; but many people prefer to turn it to the right side, and do all the fixing before beginning the sewing. This is a matter of choice. Whichever method gives the most satisfactory results is the one to be adopted.

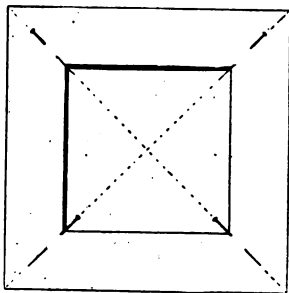


FIG. 251

To hem the wrong side, begin in about the middle of a selvedge line, and proceed in the usual way, being careful that the corners are kept square—exact right angles. On no account must they be rounded.

Now turn it to the right side, and the worn part must be cut away. On the diagonals measure three-quarters of an

inch from each of the four corners, and mark off this distance with a black-lead pencil, the point of the scissors, or a pin, then with a sharp pair of scissors cut along these diagonals to the three-quarter inch mark at the corners. This gives four small flaps that are cut off straight by a thread. (Fig. 252.) When these are removed, cut the diagonals again for about a quarter of an inch further into the corners. This is called mitring them. Next fold this quarter of an inch under, from corner to corner, straight by a thread, keeping the corners square.

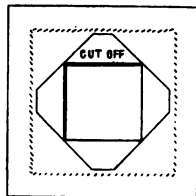


FIG. 252

Flatten the four sides with the thumb-nail, and carefully tack this folded edge on to the patch, being watchful that the fold on the patch is the same width all round.

Sewing Right Side.—The right side must now be seamed. Begin in the middle of a selvedge line, and, holding the patch towards the worker, seam all round and be sure to keep the corners a perfect right angle. This done, remove all tackings and markings, flatten the sewing, and the specimen is complete. (Fig. 253.)

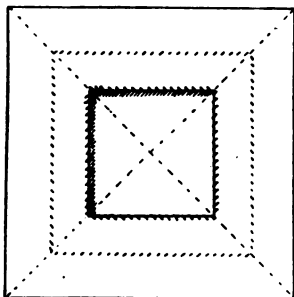


FIG. 253

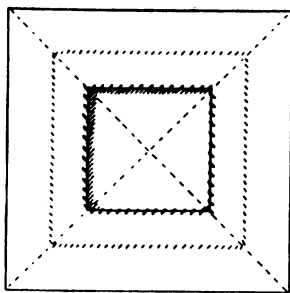


FIG. 254

Other Methods.—A common way of patching is by hemming both right and wrong sides. (Fig. 254.) It is particularly suitable for thin material such as muslin, &c., but it is

not adopted as a school method. The fixing is done in the same way as for the first method, except that the square on the right side is tacked for hemming instead of seaming.

Another method of putting on a patch is as follows:—
Prepare the garment by folding the large square diagonally,

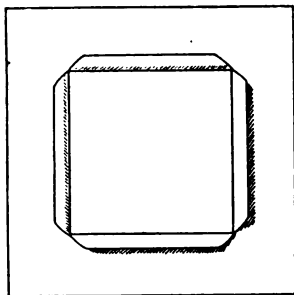


FIG. 255

and not only cut a hole, but remove all the imaginary worn and thin material surrounding it. Then mitre the corners for about a quarter of an inch, and with the garment on the right side of the material, turn each side under, straight by a thread, to the depth of this quarter of an inch. (Fig. 255.) Now, with an inch tape measure the hole to obtain the size of the patch, and allow a quarter of

an inch extra for turnings on each side, and a hem half an inch wide to rest on the garment all round, so that, supposing the prepared hole to be two inches square, the patch will measure three inches and a half square.

Remember the rules about the selvedge threads, and lay the patch on the desk in its proper position, with the right side uppermost. Now take the garment, with the right side also uppermost, and lay it on the patch, so that the width of the patch resting on the garment is *exactly the same width on each side*. Pin the corners, and test the accuracy of fixing by holding it up to the light, which will immediately reveal any unevenness. If satisfactory, tack it carefully and seam the sides. Now turn to the wrong side, and neatly fold a quarter of an inch turn on the two selvedge edges first, and then on the woof. Flatten it nicely, see that the corners are neatly folded, and hem all the way round.

This patch may be entirely fixed before sewing if preferred.

There is still another way of putting on a patch. Prepare the garment by finding the centre of it in the usual way, and cut a hole.

Crease the patch so that its centre is also marked. Turn it to the wrong side, and fold rather a wide turning, say three-quarters of an inch all the way round, selvedges first, and then lay it on the garment, so that the warp threads and the two centres correspond. The diagonals will greatly help in fixing; pin the corners and tack carefully all round, after which, seam the sides in the usual way.

Now turn the specimen to the wrong side, and cut away the imaginary worn part *only*, to within a quarter of an inch

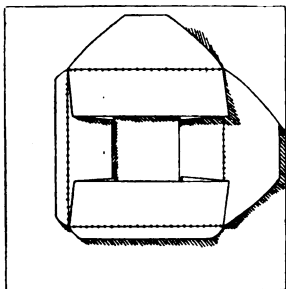


FIG. 256

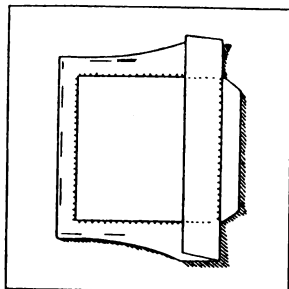


FIG. 257

of the seaming stitches on the side, and then along the diagonal right into the corners. (Fig. 256.)

Next, pull the edges of the patch out, so that they cover the raw edges; neatly flatten the seaming, to make them lie quite flat on the garment; fold a quarter of an inch turn all round, tack carefully, and hem the four sides. (Fig. 257.) The chief point of difficulty in this method is the corners. Great care is needed so that only the outside edges are seamed; if the folds between are caught, the corners cannot be turned out on the wrong side (fig. 257), but it is a very nice way of patching when it is carefully done.

The general rules, of course, must always be strictly observed, whichever method of sewing is adopted.

Linen is sometimes patched, when the same method is generally used as for calico. As a rule, however, household linen is darned in preference to being patched. If a patch is really necessary, a good plan is to darn it in.

The following is the method :—Cut away the bad part and make the hole either square or oblong with clean-cut edges. Then, from some mending pieces that have been obtained from the best parts of old linen of the same pattern, cut the patch the exact size of the hole. The patch is then placed in the hole, with the warp threads to fall in the same way as those of the cloth. Hold these raw edges over the forefinger, and by means of *straight* stitches worked on either side, towards the right and left hand alternately, the patch is inserted.

When the needle is pointed towards the left hand to complete the second half of the right-hand stitch, it must be placed *behind* the stitch last made on the left. (Fig. 258.) The thread is thus crossed in the cut, and it also helps to keep the stitches straight. The needle each time must be placed between the raw edges underneath one side and up through on the right side. The depth of the stitch should be about one-eighth of an inch. The corners must exactly meet, and a few stitches on one side are worked over in doing the other. If fine flourishing or flax thread is used, and care is taken to follow out the details, the patch will be scarcely visible when it is completed. It tries the patience very considerably and is not the easiest thing to do, but repays for the trouble. (Fig. 259.)

POINTS TO AVOID

1. Having no hole to mend, therefore never fix on the patch without first preparing the hole.
2. Selvedge threads of the garment and patch not running in the same direction.
3. The width of the fell framing the hole being uneven
4. Not flattening the specimen after the sewing is completed.
5. Not keeping the corner square.
6. Not folding opposites in turning the sides

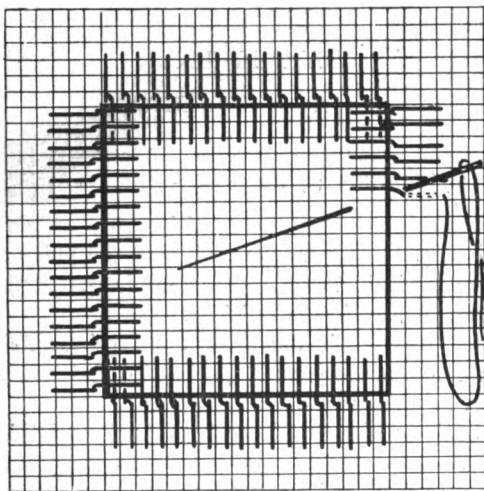


FIG. 258

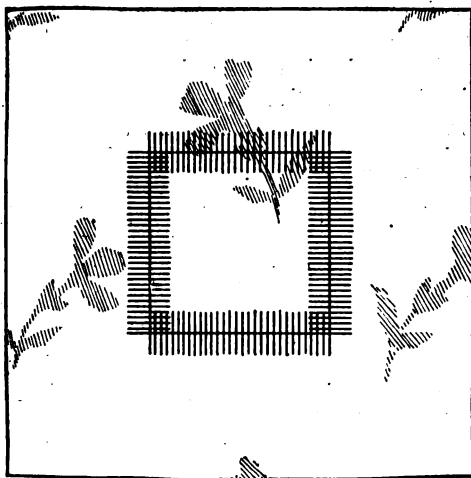


FIG. 259

CHAPTER XXVI

PRINT-PATCHING

Use, with Hints—Preparation of (a) Garment, (b) Patch—Fixing—Sewing of (a) Right Side, (b) Wrong Side—Points to Avoid.

THE print-patch is used for repairing any article or garment with a pattern stamped on it, and the chief point in connection with it, is to exactly match the pattern, so as to make the repair practically invisible.

In order to do this effectually, the print-patch is put on the *right* side of the garment, so differing from both the flannel and calico patches.

Print comes under the heading of 'coloured things,' because it generally has a coloured ground, besides sprigs, spots, &c., of a contrasting colour. Now, in the wear and tear of these things, they rarely keep their colour in all its freshness, so that if mending pieces are saved they seldom match when it becomes necessary to use them. Remember, then, to wash and fade them before they are used.

Patterned material is often striped, when the matching and patching is comparatively easy and straightforward, and the stripes usually run the selvedge way.

If patching striped material, the seaming should not be done on the stripe unless the sewing cotton be of the same colour. For instance, a black stripe sewn with white cotton would help to make the patch conspicuous, because the line would be broken for the distance of the side of the patch. If the material is stamped with a flower, leaf, or sprig, it is often rather troublesome to find a piece that will exactly match, and a large-sized piece of mending material is required to obtain just the right portion. The specimen that is worked for illustration is sprigged.

For convenience, new material must be used for practice in this patch as in the others, and two pieces, the garment and the patch, are also required.

Preparation of Garment.—Find the selvedge edge, and if there is no helpful stripe, a pin should be put in near the left-hand edge. Now fold it diagonally, cut the hole in the centre, and keep the right side uppermost.

Preparation of Patch.—Find the selvedge, and then the centre of the patch by folding it diagonally. Next open it out, and turn the edges about a quarter of an inch deep all round, selvedge edges first, and press the corners flat and straight with the thumb and finger to flatten them.

Fixing.—Place the patch over the hole in the garment on the right side, exactly matching the pattern, pin the corners (fig. 260), and then carefully tack the sides.

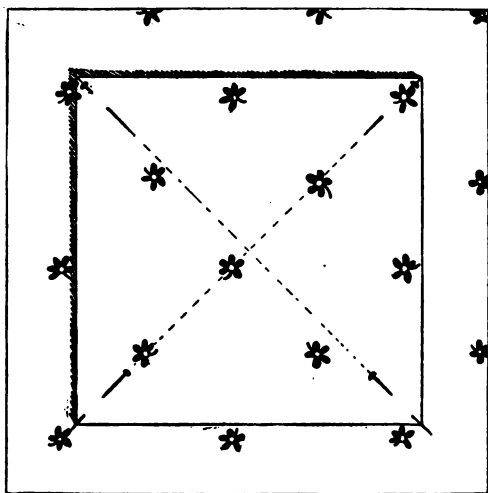


FIG. 260

Sewing Right Side.—Seam the four sides, beginning with a selvedge side, and with the patch towards the worker, and be specially careful not to take the stitches too deep, or the seam will be thick and bulky. Be always mindful, too, of keeping the corners square. (Fig. 261.) The angle must be an exact right angle.

This done, well flatten the seaming with the thumb-nail, and turn it to the wrong side. Cut away the worn and thin part to within a quarter of an inch from the seaming stitches, and turn it to the wrong side. Cut away the worn and thin

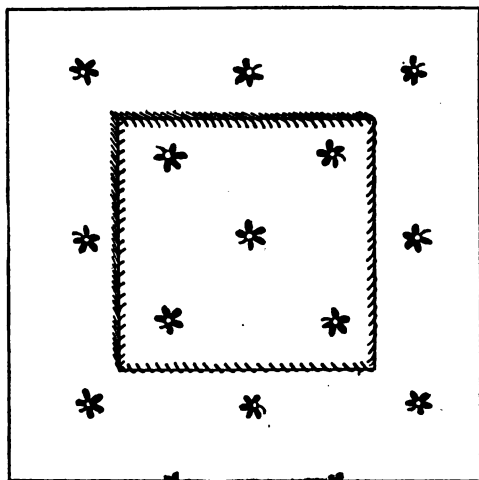


FIG. 261

part to within a quarter of an inch from the seaming stitches, by cutting the diagonals to about half an inch from the corners, which should be marked as in the calico-patch; turn the flaps back perfectly straight by a thread, and then remove them with a sharp pair of scissors.

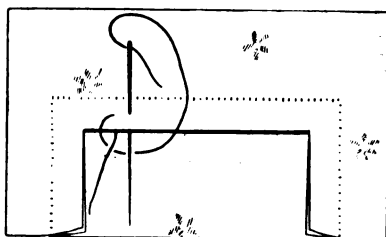


FIG. 262

The edges of the garment and patch will now exactly meet. (Fig. 262.)

Sewing Wrong Side.—These two raw edges are made neat by over-casting, or by the blanket-stitch, the latter being generally adopted. Sometimes the edges are button-holed with stitches quite close together. This looks neat, but is hardly necessary. About ten stitches to an inch are all that are required.

The patch must be held with the raw edges towards the worker, and the needle fastened on on a selvedge side, by passing it under the double edge, and bringing it out about

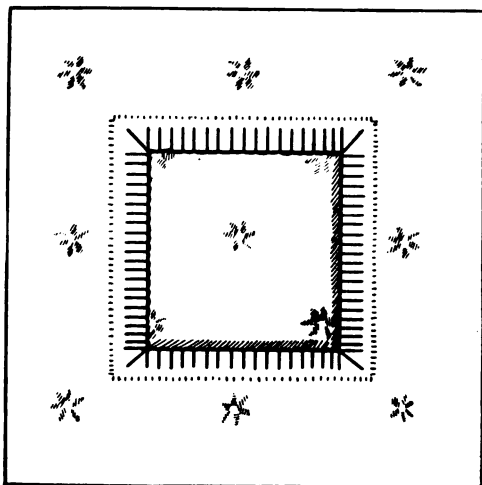


FIG. 263

one-eighth of an inch from the raw edge; draw the cotton nearly out, hold the end underneath the left thumb, and pass the needle under it from left to right, so as to make the first stitch upright. Then tuck the end away, and proceed to work. (Fig. 262.) Be careful to sew into the loop each time, and do not, in taking up the stitches, 'catch the patch.' No stitches must show on the right side but seaming ones. On reaching the corner put one stitch in it diagonally, turn the work round and continue the other sides. Work it

loosely and evenly and not too deep, or the edges will curl, and spoil the patch.

In fastening off, complete the stitch by connecting it with the first one, then slip the needle underneath, bring it through to the top, draw out the cotton, and cut it off close to the material, and well flatten the work. (Fig. 263.)

Another way is to mitre the corners of the top edge on the wrong side after the hole has been trimmed of the ragged stuff, then turn them out, and over-cast eight sides on single material. This makes the patch set very flat, but more than this, it has nothing to recommend it. It makes double work, and is not necessary. Besides this, there is very little hold-fast at the corners, and if there were any strain on this mended part, it would most likely tear at once at these points. (Fig. 264.)

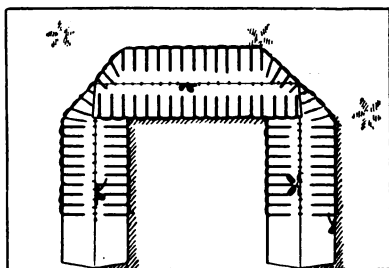


FIG. 264

POINTS TO AVOID

1. Puckering the right side. This is a very common fault, because print is generally softer and thinner than calico. It stretches more easily.
2. Taking the seaming stitches too deep, and so making a thick ugly seam.
3. Catching the patch when doing the wrong side.
4. Putting more than one diagonal stitch in the corners of the wrong side.
5. Taking the stitches too deep and too close together on the wrong side.
6. Not flattening and pressing the patch to make it set as flat as possible.

PART II *b*

DARNING

CHAPTER XXVII

*INTRODUCTION—DARNING FOR THIN PLACE***Darning for Thin Place : Method—Points to Avoid.**

DARNING is a method of repairing by either strengthening worn threads, by putting others over them, or replacing them entirely by the insertion of new threads. Much time and trouble may oftentimes be saved, if thin places are strengthened instead of allowing them to become holes.

Darning is often called hand-weaving, because the new threads are inserted in a similar way in which they were woven by machines.

Kindergarten weaving is a good introduction to darning. Darning is usually done on the wrong side of the garment, but there are one or two exceptions to this general rule. On material that is lined, such as the under-arm portion of a dress bodice, and in the Swiss and stocking-web darns, the work is entirely done on the right side.

Aids for darning are sometimes recommended to prevent the holes from being strained too much and to simplify the holding of the garment, in the shape of cardboard for flat surfaces and balls for heels and toes of stockings. There are certain fundamental rules that must be observed and are

absolutely necessary for good darning. First and foremost comes the motto, 'Strengthen rather than fill in.'

It is also very necessary to remember that the darning thread must be of the same material and colour as the garment. It is neater, if the quality is a little finer than the original. In darning there must be no straight edges, because of the strain on the garment, which would then come almost entirely on one thread, and *loops* must be left at the end of each line to allow for shrinkage in washing and for working up into the material. These loops may be cut if preferred, but it is quite a matter of opinion. Of course, it is better to cut them if the loops have not been kept all of the same length. The first line of darning should be begun on the *left-hand* side, and worked towards the right hand, as it is then easier for the worker to see what she is doing; and when the thread is being drawn through, it is a good plan to place the left thumb on it, and hold it firmly, to prevent it being drawn in too tightly.

Puckering in darning cannot under any circumstances be tolerated. It is often caused by inattention to the above-mentioned detail.

The first darn that is taught in our schools is that for a thin place, and the most expeditious way of teaching it is on single-thread canvas.

This must be preceded by a little practice in threading the needle, as the process is rather different to that used for the sewing-needle.

The following are the rules that must be observed :—

1. Hold the mending thread with the thumb and the forefinger of the left hand, about an inch from the end.
2. Take hold of the darning-needle with the thumb and forefinger of right hand, pointing the eye towards the left hand.
3. Place the eye of the needle between the left thumb and forefinger, making sure that the thread comes between it and the thumb, still holding the needle with the right hand.

4. Move the forefinger of the left hand, and bring the short end over the needle, so forming a loop in which the needle rests.
5. Hold the needle quite firmly in the loop, by pinching the thread up close to it with the thumb and forefinger of left hand, and draw the needle out.
6. Place the eye of the needle on the loop, and work it through, so that it can be drawn out by the right thumb and forefinger.

If the wool is rather tightly woven, the end to be threaded is sometimes loosened and frayed with the point of the needle before the loop is formed. Darning-needles are longer and coarser than sewing-needles, and have very much longer eyes, so that as a rule the wool can be worked through easily.

There are several kinds of darns, such as *Plain*, *Swiss*, *Stocking-web*, *Fancy*, &c., but the methods of darning are all much the same, in that they consist of making new threads which are hand-woven in many cases to look as much as possible like the original, or exactly like it, as in the stocking-web darn.

The '*plain*' darn is generally used in England for most darns, including those for stockings; but jerseys, vests, pants, &c., ought to be either Swiss-darned if it is a thin place that requires strengthening, or stocking-web darned if the garment is worn into a hole.

The '*plain*' stitch is a variety of running or weaving, because certain threads are taken up in one row and others left down, which in the next row are reversed; those left down are now taken up, and the ones taken up are left down.

The holding of the work is a little awkward at first for children. It should be kept in the same position for every row; the canvas or other material must *not* be turned round. It should be held over the first and middle finger of the left hand, with them a little separated, and kept in place with the thumb and the third finger, with the selvedge threads at right angles with the forefinger.

The needle is pointed from and to the worker alternately. In the former position it is called the 'up' row, and in the latter the 'down' row. (Figs. 265 and 266.)

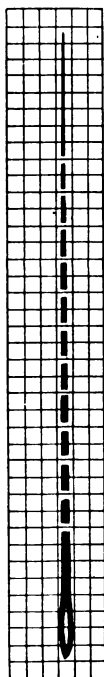


FIG. 265

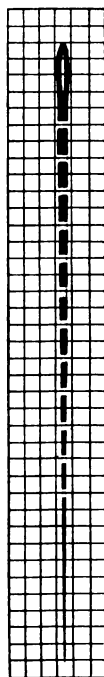


FIG. 266

Darning for Thin Place.—The first step is to conquer the difficulties of this darn by practising a few times on canvas. This is one of the specimens required of Standard III. Prepare a piece of canvas about three inches square, and have a darning-needle threaded in a thread of coarse Ingrain Embroidery Cotton. That known as the D.M.C. is the most suitable for canvas darning.

Hold the work over the first two fingers of the left hand and begin to darn at the left-hand side of the canvas by taking

up one thread and leaving one down, pointing the needle from the chest. Let it rest on the forefinger, and then it can be more readily pushed under and over each thread by the right hand. Draw the cotton out when about twelve stitches are on the needle, leaving about half an inch of cotton; this forms the fastening on.

Now bring the needle one thread to the right, and with the point towards the chest take up the thread that was left down before the last stitch of the previous line, then continue as before, taking up one thread and leaving one down. When the end is reached, the last stitch will be one thread below the first of the previous line, so that there will be again twelve stitches on the needle.

Draw the needle through and draw out the cotton to within a quarter of an inch, which must be left for a loop. The third row must exactly match the first, and the fourth the second, and so on. If the lines are numbered, all the even numbers are like each other, and the odd numbers correspond in like manner. A 'down' row is sometimes chosen to begin with. (Fig. 267.)

The loops at the ends of the rows must be insisted upon, because in practice new mending wool is always used for darning, and these allow for shrinkage that has already been done in the garment. Some people like to cut the loops, which may be done if preferred.

When all the details in darning straight lines have been mastered, an irregular space must be darned, and the straight lines as a darn forgotten, because if these were used in garments the strain would be so great on one thread, that it would probably cause a hole at the edges. Any

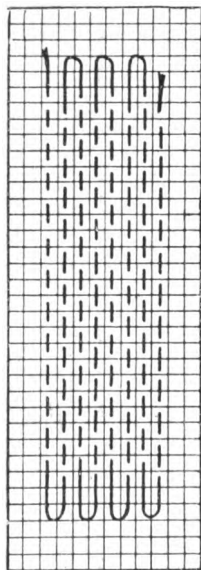


FIG. 267

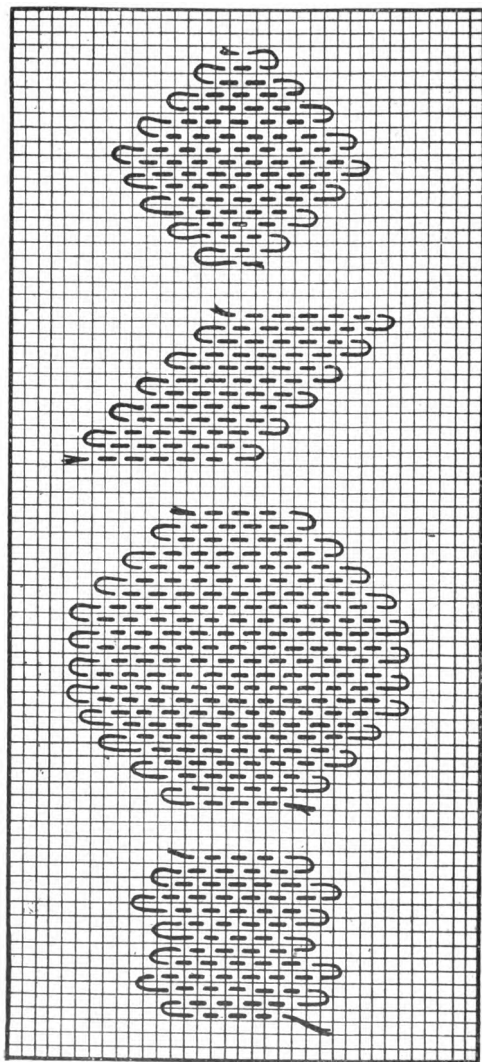


FIG. 268

shape will do for an irregular darn—octagon, diamond, rhomboid, &c. (Fig. 268.)

When it can be worked readily on canvas, it should be practised on flannel, rather coarse at first, and afterwards on a finer make, when, if desirable, two threads up and two down can be the rule. A selvedge thread must always be left between the rows to make room for the mending thread.

POINTS TO AVOID

1. Not properly passing the needle under the threads. The threads must not be split.
2. Not leaving loops at either end.
3. Puckering, by not placing the left thumb on the thread when drawing it out.
4. Not leaving one thread between.
5. Not darning an irregular space.

CHAPTER XXVIII

PLAIN DARNING ON STOCKING-WEB MATERIAL

**Description of Material—Special Points to Notice—Method—
Points to Avoid.**

STOCKING-WEB is a specially woven cotton material exactly resembling a piece of knitting done on four needles, the whole fabric being composed of loops. This causes it to be very elastic, and it can be easily stretched either lengthwise or widthwise.

The right and wrong sides are totally different, and it is important, before beginning to darn on stocking-web, to notice the points of difference.

The material on the *right side* appears like columns of chain-stitches, each loop emanating from the other. (Fig. 269.) This is called in some parts the 'knit side,' because this kind of loop is produced by 'knitting' so called. The *wrong side* is composed of loops forming curves, and is like the 'purl' or

'seam' stitch in knitting; hence this side is often called the 'seam side.' (Fig. 270.) These curved loops run up and down, and form irregular lines of ridges from left to right.

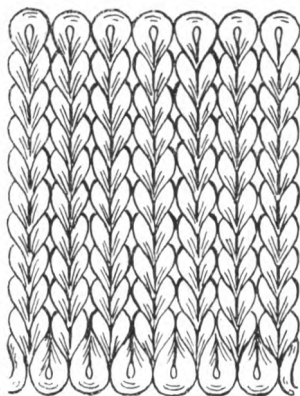


FIG 269

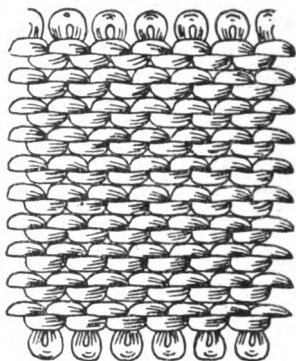


FIG. 270

By carefully examining this side, it may be seen that each upward curve has a downward curve on each side, and each downward one has an upward one on either side. (Fig. 271.)



FIG. 271

Plain darning on this material is always worked on the wrong side on the same principle as the canvas darning—i.e. by taking up one loop and leaving one down, or by a variation of the same stitch, that may be used in running heels and toes, when it is usual to take up one and leave *two* or *three* down.

There are three special points to notice in this darn:—

1. That upward loops are taken on the up lines with the needle pointed from the chest, and downward loops on the down line when the needle is pointed to the chest. (Fig. 272.)

2. That no threads, or stitches, or curves, are left between the lines of darning, because, in such an elastic material, there is enough room for the mending thread, without in any way interfering with its comfort and utility.
3. That the left thumb must be placed on the thread when it is drawn out.

Method.—The stocking-web is held in the usual way for darning, over the first and middle finger of the left hand, and the darn is worked from left to right. The first line may be either a down or an up line. If the former, the downward curves must be taken on the needle; if the latter, then the upward curves must be taken first. *Remember up—upward; down—downward.*

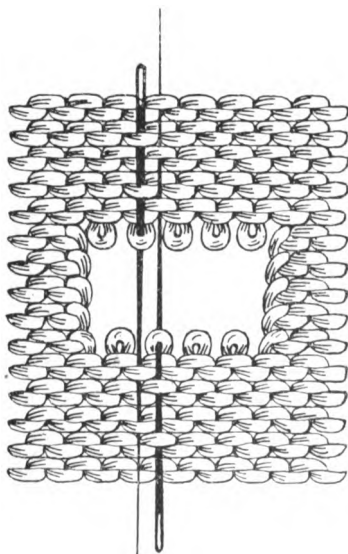


FIG. 272

The darn may be practised in straight lines for a time or two (fig. 273), but as soon as the difficulties of the new material are mastered, the fundamental rule must be strictly adhered to

and an irregular space darned (fig. 273), and the whole of the imaginary thin place strengthened. This point must be specially remembered, because by constantly practising on new material, the practical application of the darn may be in danger of being lost sight of.

The result in not extending the darn far enough, is to cause a strain on the garment by the insertion of the fresh threads, and so make another hole.

Darning as for a thin place may be done by the application of one or other of the 'fancy' darns. They form a variety and help to make the work a little more interesting.

The following are diagrams of four fancy darns most commonly used. Either may be chosen, and they each form a strong method of darning. They may be easily copied by carefully following the diagrams. (Fig. 274.)

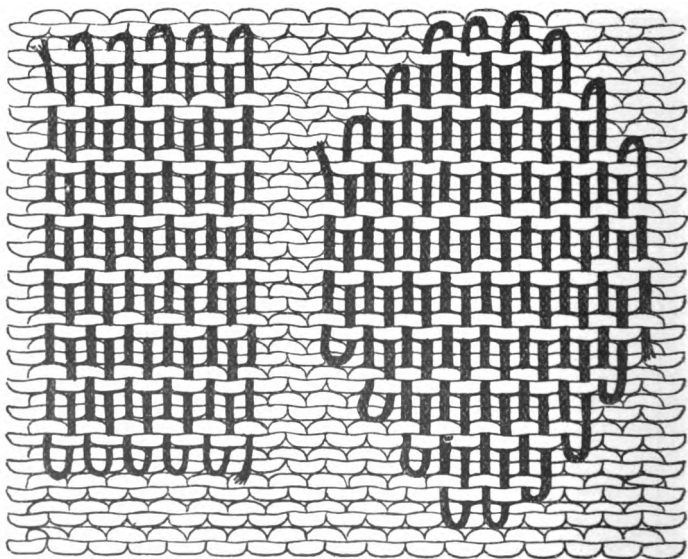


FIG. 273

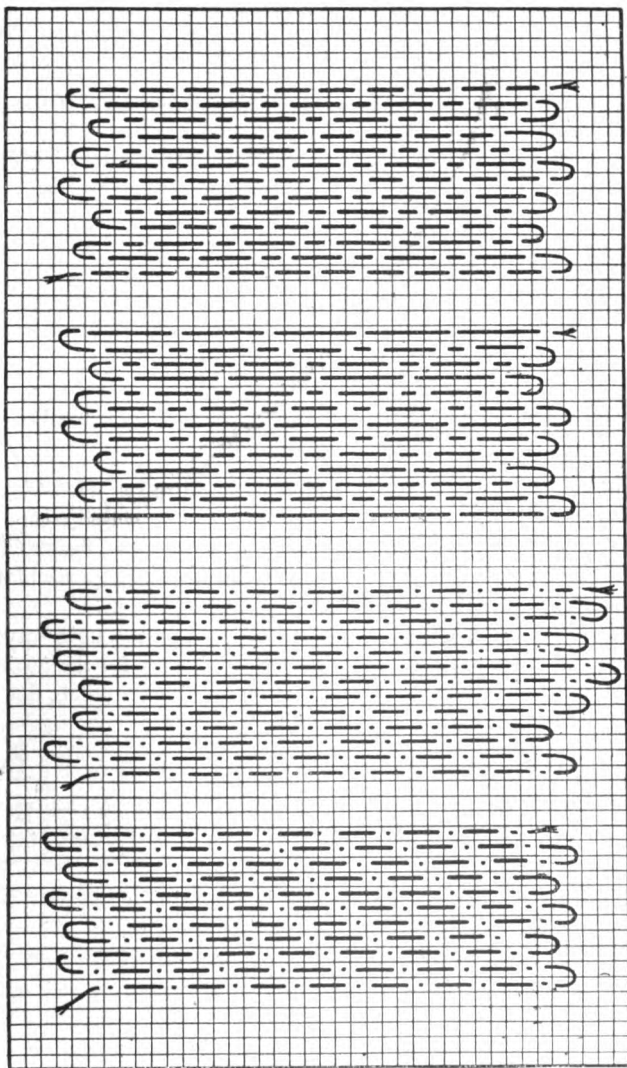


FIG. 274

POINTS TO AVOID

1. Not taking the proper curve for the special line.
 2. Leaving irregular loops.
 3. Not putting the left thumb on the mending thread when drawing it through, so causing a pucker
 4. Not darning an irregular space and not sufficiently covering the thin place.
-

CHAPTER XXIX

DARNING A HOLE IN STOCKING-WEB

Darning a Hole in Stocking-web—'Common Method'—Preparation of Hole—Method—Points to Avoid.

IN the wear and tear of garments, it is often necessary, instead of patching them, to darn a hole, especially those that are of the stocking-web texture, as it is a more expeditious way of mending than patching, in these particular garments,

New threads are put in place of those worn out, both ways of the material, by the same stitch as that used for the 'thin place'—*i.e.* the running-stitch. This, on stocking-web, does not match the weaving of the material, but it is the method usually adopted by English needlewomen, and is called the 'common method.'

The French and Germans often fill in a hole by a method that looks exactly like the original. It is called the 'stocking-web darn,' and is fully described later on.

To darn a hole in stocking-web is a specimen required of Standard V., and because new material is almost invariably used for practice, a little different method of preparation is adopted than is usually followed when a worn garment has to be mended.

In actual wear, when a hole makes its appearance in a stocking, the material is stretched and considerably thinner

for the strain it has had, and some of the texture is likely to be worn away. The edges of the hole should be smoothed out and drawn together as closely as possible without puckering, with a thin mending-thread or sewing-cotton, on the right side of the stocking. After this, the garment is turned to the wrong side, and it is ready to be darned in the usual way. The new threads over the hole are crossed, and thus new material is made. (Fig. 281.)

As a training for a 'crossed' darn, it is a good plan to practise first on canvas. Cut a hole in the centre of a piece of canvas (fig. 275), and then hold it selvedge way over the first

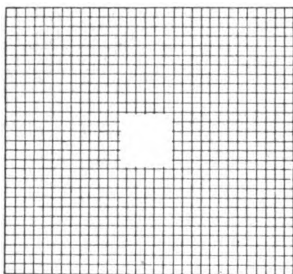


FIG. 275

and middle finger of the left hand, and, at a convenient distance from the hole, to ensure the strengthening of the corners, begin to darn an irregular space as for a thin place, by taking up one thread and leaving one down and missing one between each line, increasing at each end. The darn may be begun on one stitch or more.

Proceed in this way till the hole is reached, when the needle must be passed over the empty space to the other side, and the proper thread taken up, to continue the line in its proper relation to the previous one. This must be continued as far on the other side as to make the hole come in the middle of the darning. (Fig. 276.)

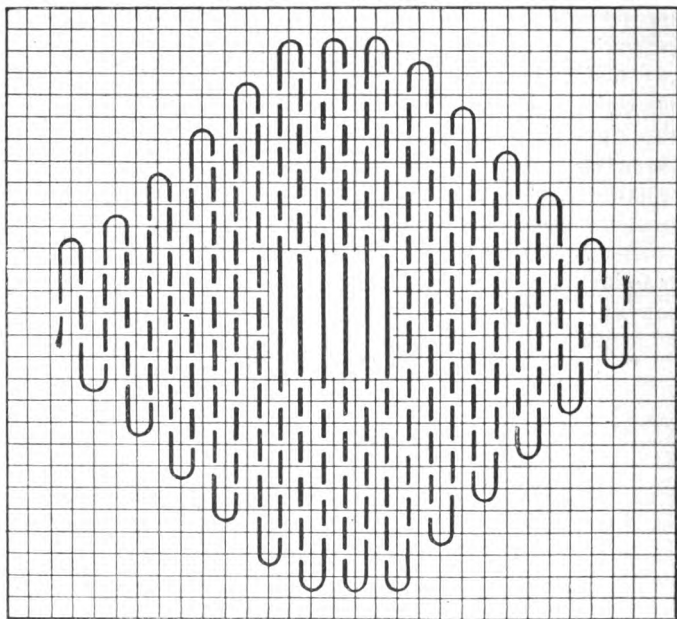


FIG. 276

The sides will then correspond with each other. (Fig. 276.)

Now the hole is ready to be 'crossed'—that is, to hand-weave or darn in the woof threads. It is not necessary to cross the whole of the darn, but it would not be wise to do less than three lines on either side of the hole. The same rule is observed for these new threads as for the first set. (Fig. 277.)

In crossing the hole, it must be emphatically remembered that the threads *must not be split*. Inattention to this is a very common fault indeed, and must be guarded against from the first. Put the needle *over* and *under* each time, and in drawing it out, place the left thumb on the darn to prevent its being pulled. Remember to leave loops of a

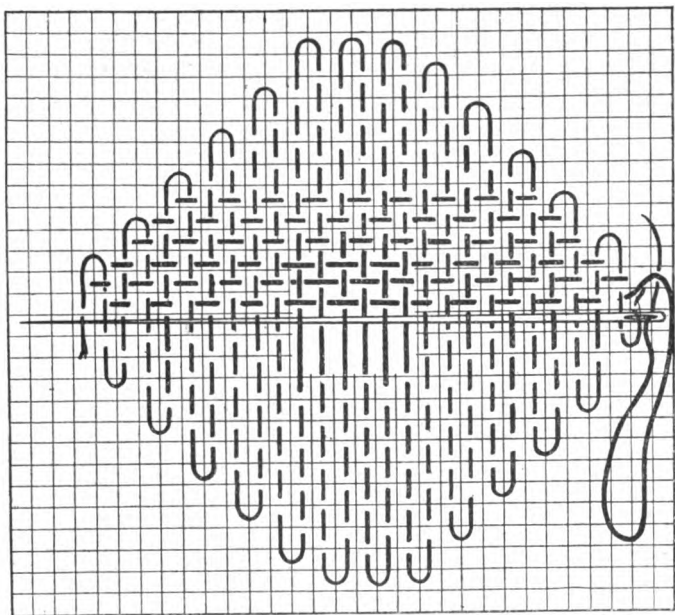


FIG. 277

regular length at each end, which may or may not be cut.

Having mastered this, try a specimen on stocking-web.

The hole may be prepared for specimen work in two ways:—

1. By cutting a stitch to make a hole. This is made larger by pushing the thumb through it, but, as it is new material, all the threads are there, so it is easy to draw the hole together and leave no room for making new woof threads; consequently, this method, which is really the practical one, often gives place to the one that follows.

2. By cutting out a piece of the original material and so making an actual hole; a square of four or six stitches will give a fair-sized hole for a specimen. Turn the stocking-web to the wrong side, and cut one of the upward curves, then from this point cut along the middle of four loops towards the left and between the lines of curves. From each end of these four loops, now cut *up* four stitches, and then through the middle of the four top stitches, and so entirely remove the small

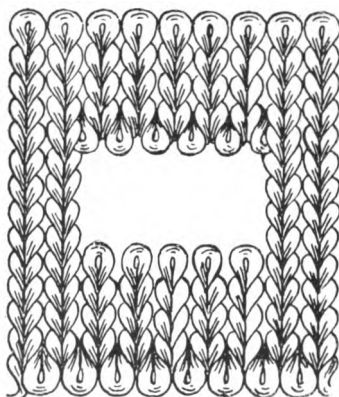


FIG. 278

square of stocking-web. Next, clear the loops at the top and bottom of the hole very carefully of the half-stitches that remain from the cutting, and take particular notice of the fact that the loops are not exactly opposite each other; a whole loop at the bottom faces a half-loop and space at the top, and a whole loop at the top meets a half-loop and space at the bottom. (Fig. 278.)

The work must be carefully manipulated or the loops will drop; consequently, some people recommend

stranding the hole, but this is not absolutely necessary, except when the work is clumsily or roughly handled.

3. Another way to prepare the hole is to cut one stitch on the wrong side, and then, with the needle, carefully undo two stitches. On the other side of the cut stitch, do the same till four loops are cleared. Then with a sharp pair of scissors cut up the middle for four stitches from the same point where the first cut was made, and then with the needle undo the two stitches on either side. This will give a loose thread on each side, which may either be left and cut off at the last, or removed at the beginning before darning. In the former method the side stitches are kept firm, and are not likely to fray, whereas if they are cut off at first, there is a difficulty in drawing the needle through the cut stitches without fraying them too much.

All the ends must be kept on the wrong side, and those that are not darned in, carefully cut off at the finish. If the long ends are allowed to remain, they are moved out of the way to the right or left with the point of the needle before the line is started.

Remembering that the part round the hole must be strengthened, the darn is begun on the left far enough from the hole to ensure this. When the hole is reached, the needle is put through a loop on one side, and between the loops on the opposite one. (Fig. 272.)

Great care must be taken not to split the loops, and it is well to often turn the work to the right side to see if the loops are wholly taken on the needle. Continue this till the first darning is complete, which, of course, must be of an irregular shape. (Fig. 279.)

These threads are now ready to be 'crossed.' Begin about two or three lines from the hole and darn in the usual way, taking up the material when it is thin underneath the first threads; but if it is fairly strong, only the mending

thread may be taken up in crossing. In darning the hole, weave the needle *over* and *under* not through the previous threads, so that the new piece made in the hole will be a

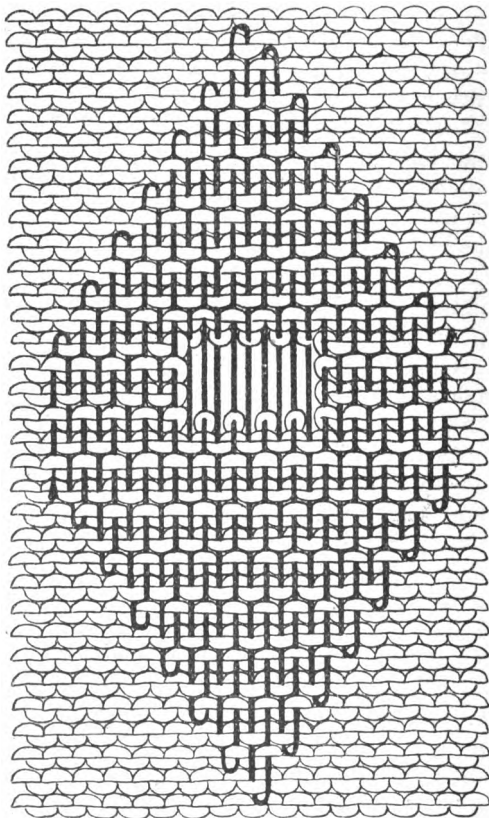


FIG. 279

perfect piece of lattice-work. The first part of the darn is always worked lengthwise, and when the darn is complete it must be shown in this position. (Figs. 280 and 281.)

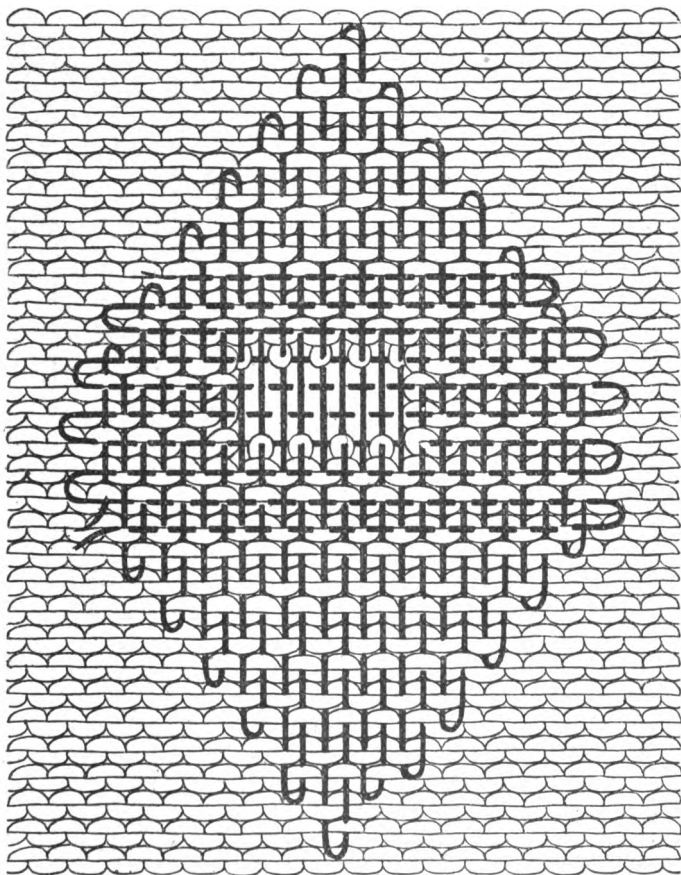


FIG. 280

POINTS TO AVOID

1. Holes not properly prepared by allowing the loops to drop.
2. Ends not kept to the wrong side and cut off, when the darn is finished.
3. Splitting the threads in 'crossing.'
4. Other points similar to those for previous darns.

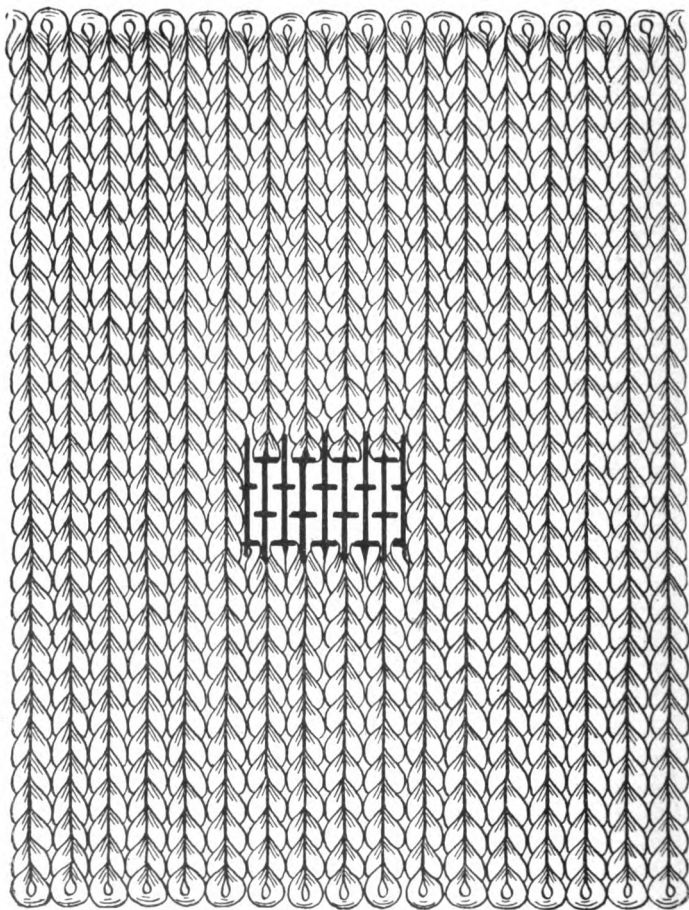


FIG. 281

CHAPTER XXX

GRAFTING, TAKING UP A LADDER

Grafting: Description—Use—Method—Points to Avoid. **Taking up a Ladder:** Description—Method.

Description.—Grafting is a species of darning, by means of which, two pieces of stocking material are joined in such a way that the newly-made loops exactly resemble the original texture, thus causing the join to be quite invisible when it is completed.

Use.—Its chief use is for putting in a patch, but there are other ways of applying the stitch in knitted garments. It is always worked on the right side of the garment, and from right to left, with the needle in a *horizontal position*.

It is usually practised on a new piece of material, so that it is necessary to prepare it for joining, before the actual stitch is begun.

Preparation.—This is done as follows:—Turn the web to the wrong side, and somewhere about the middle of the piece of web, divide a row of stitches, by cutting an upward curve, and then along the middle of the loops between the ridges, for a certain distance on either side of the cut loop, and with the point of the needle, carefully clear all the loops of the ends and bits of fluff, and then *undo* two or three more stitches at the right and left sides, so that there is a short thread of the texture at these places, which must be loosely darned in on the wrong side, so making the ends secure.

Method.—The stitches may be undone with the point of the needle instead of being cut, if preferred, when the ends at the sides would be run in as usual. Now carefully fasten on the joining thread by a few darning stitches along one of the ridges on the wrong side, turn the work to the right side, and bring the needle through the *first* whole loop on the top or bottom edge. Hold the work easily along the left fore-

finger, and if the first whole loop be at the bottom, with the needle in a horizontal position pointing to the left, put it through the loop at the top to the *right* of where the thread comes out, and bring it through the loop next to it. Two threads will now be on the needle—one to the right of where the mending thread comes out (fig. 282), and one to the left of it. Draw out the needle, keeping the left thumb on the thread while doing so, to prevent dragging.

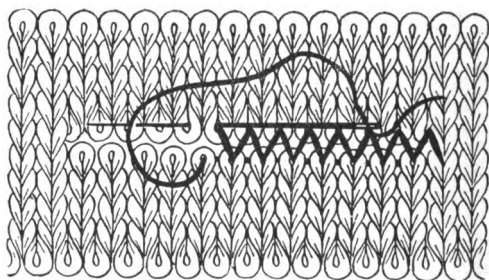


FIG. 282

Now put the needle back again into the bottom loop, where it came out of first of all, and take up the one next to it, and it will again be seen that the needle and stitch-thread are in the same relation to each other, as for the previous stitch.

If the first loop be a top stitch the method described above is reversed.

By proceeding in this way the new loops are formed and the join is quite invisible, if it is done by thread that matches the original. Care must be taken to make the stitch of the same size and elasticity as the material. (Fig. 282.) A little practice soon makes this satisfactory. When the end of the join is reached on the left, the loop must be properly finished, and the needle passed through to the wrong side, and fastened off with a few darning-stitches.

This exercise paves the way nicely for the Swiss-darn.

POINTS TO AVOID

1. Not making the ends secure before beginning the grafting-stitch.
2. Not keeping the needle in a horizontal position.
3. Making the stitch too tight.
4. Not finishing off neatly.

Description.—Sometimes in knitting a stitch is ‘dropped’—that is, a loop has slipped down, so that in place of the proper stitch there is a number of horizontal strands, much resembling the rungs of a ladder, hence its name. (Fig. 283.)

Ladders are also caused by loops breaking, through a bad join in the wool, and oftentimes by bad weaving.

Method.—There are two or three ways of taking up a ladder.

(a) By a crochet-needle. Put the hook through the loop, pass it over a bar, secure it by the hook and bring it through the loop, so making a new loop. Continue this until every bar is taken up, then with

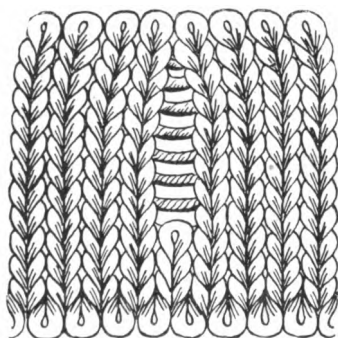


FIG. 283

a darning needle and suitable mending-thread, secure it on the wrong side by a few darning-stitches. If there be any flaw on the right side, it must be entirely hidden by a Swiss-darn over the place.

(b) By an ordinary darning-needle and an end of wool. Pass the needle with the point *from* you through the loop, and draw it out to within an inch of the end. Hold this fast with the left thumb, then pass the needle under a bar with the point again from the chest, back again through the loop, and pull the bar through. This is continued till the stitch is wholly taken up, when it is finished off as in the first method.

(c) By a rather large pin used as a crochet-needle. This will do very well to take up a ladder, and is often at hand when a crochet-needle is not.

(d) By two knitting-pins. With the right-hand knitting-pin take up the loop and one bar, and with the left-hand pin draw the loop over the bar and the bar through the loop in the same way as for 'narrowing.' Continue till the last bar is taken up, and finish off as described in Method 1.

CHAPTER XXXI

SWISS-DARNING

Description—Use—Method—Points to Avoid.

Description.—'Swiss-darning' and its companion, the 'stocking-web darn,' are foreign ways of darning, and are not generally adopted by English housewives. The Swiss darn is sometimes called German darning, and is a method by which the worn loops are covered with stitches exactly the same shape as the original, so that when it is done in suitable mending thread it is scarcely discernible.

It forms the foundation of the 'stocking-web darn,' and until the 'Swiss-darn' is understood and mastered, the 'stocking-web' cannot be attempted. It is always worked on the right side, from right to left, with the needle always in a horizontal position, except when turning for a new line.

Use.—The *Swiss-darn* is used to strengthen thin places in any stocking material. It is in reality a strengthening darn, as no hole is mended by its application. It may be used on any part of the garment, and is especially valuable in strengthening the knees of boys' stockings, the elbows of jerseys, &c.

Method.—By carefully looking at a piece of stocking-web on the right side, it will be seen that the stitches form a series of loops, that either turn upwards or downwards according as they are noticed.

This can be easily detected if a line of stitches be enclosed between the thumb-nails, and when the 'up' and 'down' loops are readily distinguished, decide on one that turns upward to commence on. Then with the needle threaded in suitable mending-thread, which should be rather fine or the darn will be clumsy, fasten on on the wrong side by a few darning-stitches, and bring the needle out at the bottom of an upward loop—*i.e.* where the two threads forming the loop meet. (Fig. 284.)

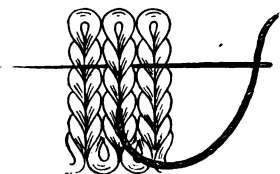


FIG. 284

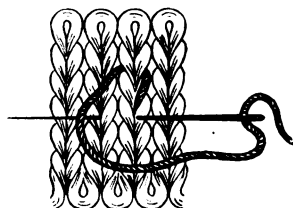


FIG. 285

Now stretch the stocking-web lengthwise over the fore and middle fingers of the left hand, and follow the stitch as it appears in the web, by putting in the needle under the middle of the loop in the row *above* the one being worked and above *two* ridges on the wrong side, and draw it out, when one side of the whole loop will be covered. (Fig. 284.)

Put the needle back to where it came out first of all, and bring it out where the two threads of the next loop to be strengthened meet, so that there will be two threads again on the needle. (Fig. 285.)

This constitutes the whole stitch, and it will be noticed that it requires two movements to completely cover one loop. The whole stitch must be covered; consequently, care is necessary in the *first* step, otherwise only half will be covered after all.

There should be very little difficulty with this darn if the 'grafting' is understood.

When the 'Swiss-darn' is first learnt, it may be done in straight lines to form a square or an oblong (fig. 286); but as soon as the difficulties are overcome, irregular spaces should be practised (fig. 287), as it is in this shape that it is best applied to garments.

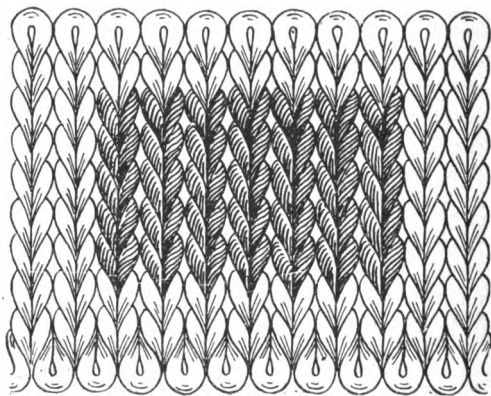


FIG. 286

To Turn.—When it is necessary to turn, the last stitch must be the second step in covering a loop, so that it is entirely finished off, when the needle is put in the correct position to turn and draw out. (Fig. 288.)

The darn may be either worked *towards* or *from* the worker, and the turnings are slightly different according to the method adopted.

In the *former*, when the requisite number of horizontal stitches is worked, instead of putting the needle in a horizontal position to be ready to cover a new loop, point it directly to the chest and take up one thread. (Fig. 288.)

This brings the needle out at the bottom of the new stitch to be strengthened, and the cotton is in the right place to begin the second row. Turn the work right round, so that

the stitch-thread is nearest the right hand, then stretch the web once more over the left fore and middle finger and proceed to cover the original stitches in exactly the same way as the first row. Be careful not to pull the thread tightly ; it should rest easily without any strain whatever on the loops,

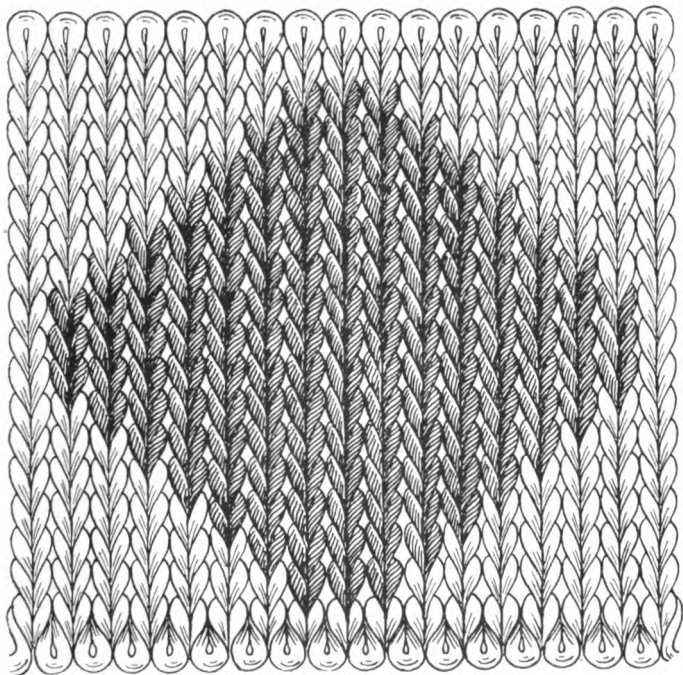


FIG. 287

and none of the web-threads must be split. To turn for the third row the needle is pointed *from* the chest, one thread only is taken on it, and this brings the cotton in the same position as for the first row. (Fig. 289.) Thus, if the rows are numbered, the odd numbers are turned with the needle pointed *to* the chest to bring the needle into position to begin

the even ones, and these are turned by pointing the needle

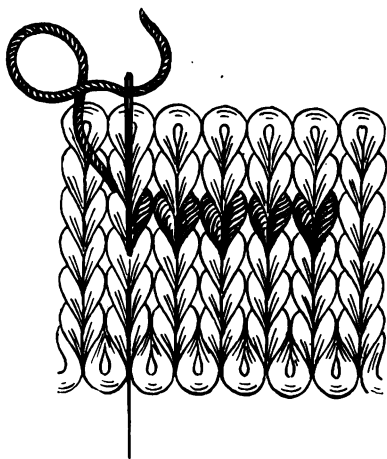


FIG. 288

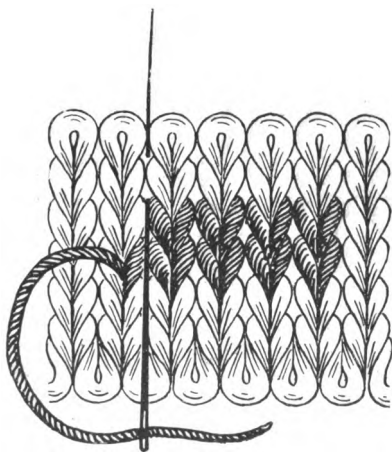


FIG. 289

from the chest to begin the odd numbers. In the second instance—*i.e.* when the darn is worked *from* the worker, and the last loop on the left is to be completed, the method is just reversed. Point the needle *from* the chest and take up one thread, which brings the mending thread into the middle of the loop now covered, in which position it is ready for the second row. (Fig. 290.)

Turn the work right round, so as to bring the stitch-thread on the right, and proceed to cover the stitches as described above, and when the last loop is reached point the needle towards the chest and take up one thread, and so bring it into position for the third row. It may be observed that the first method is reversed.

When the thin place is completely strengthened, the needle is passed through to

the wrong side, and the thread fastened off by a few darning stitches on one of the curved ridges.

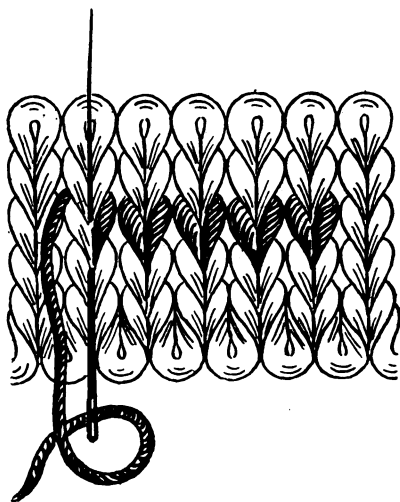


FIG. 290

POINTS TO AVOID

1. Unsuitable mending-thread in texture, size, and colour.
 2. Pulling the cotton in too tightly, so causing a strain.
 3. Not turning correctly.
 4. Covering only half a loop.
 5. Clumsiness and want of finish.
 6. Not darning an irregular space.
-

CHAPTER XXXII

*STOCKING-WEB DARN, PATCHING A HOLE IN
STOCKING-WEB MATERIAL*

Stocking-Web Darn : Description—Preparation—Method—Points to Avoid. **Patching a Hole in Stocking-web Material :** Preparation and Method—Points to Avoid.

STOCKING-WEB DARN.—**Description.**—The stocking-web darn is very seldom utilised in England, but it is a very neat and tidy method of mending stocking material, and well repays the labour expended on it. It only requires that amount of practice to give confidence, and then there is no reason why it cannot be used quite as well as the ordinary darn. It is a little tedious to do, as there is a good deal of preparation before the actual darn can be done, and that is probably the reason why it is not so popular as it might be. It is an excellent method of mending jerseys. It differs from the 'Swiss-darn' in that it is used to *fill in a hole* instead of strengthening a thin place, and the new material that fills up the empty space is a facsimile of the 'knitting stitch.' It is worked on the right side of the garment, and from right to left, and the stitch is made in the same way as the Swiss-darn, on the loops surrounding the hole, and on strands *in* the hole.

Preparation.—The first thing is to prepare the hole, whether it is new material for practice or a worn garment that has to be mended. If the latter, the ragged part must be cut away and the loops all cleared of ends and fluff, and then it is ready for stranding.

For practice take a new piece of stocking-web about three inches square. Turn it to the wrong side, and carefully snip, with a sharp pair of scissors, one of the upward curves of one of the ridges not quite in the centre of the web. With the point of the needle undo the end till a few loops, say five, are clear, then do the same on the other side of the cut

stitch. Ten loops are now clear, and an end of thread at each end. The number of loops is a matter of choice. It may be more or less than ten. Now, at the point where the first snip was made on the right side of the material, cut up the middle of a row of loops for ten stitches, and then again undo five loops on either side to match the bottom.

At this point, make sure that the line of loops at the sides is exactly even and clear. If so, turn the web to the wrong side, and thread the darning-needle in the ends of cotton that appear at each corner, and darn them in in a slanting direction from the corners. (Fig. 291.)

The loose pieces on either side must not be interfered with. Leave them alone; do not ravel out the ends, and do not cut them off. (Fig. 291.)

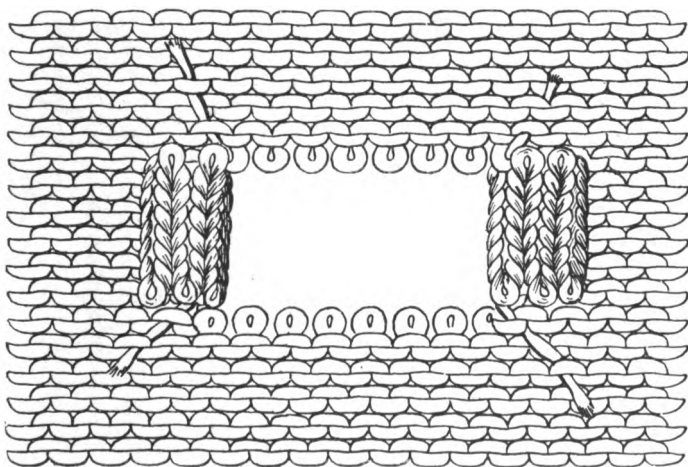


FIG. 291

Now take a piece of cardboard, rather larger than the darning piece, and with the flaps or loose pieces uppermost lay the web on it, and with a stiletto, or point of the needle, or scissors, mark the sides of the hole on the cardboard.

Remove the web, and make an incision on these lines with a sharp penknife, without jaggging the edges of the cut. Now place the web, with the right side uppermost, again on the cardboard, and with the needle force the flaps through the cuts, and take particular care that the side lines of loops are quite straight.

Tack the stocking-web to the cardboard about four or six stitches from the hole, far enough away not to interfere with the darn, and it is ready for stranding. The loops are in the same position as in grafting; they do not face each other, but a whole loop is opposite a half-stitch and a space. (Fig. 292.)

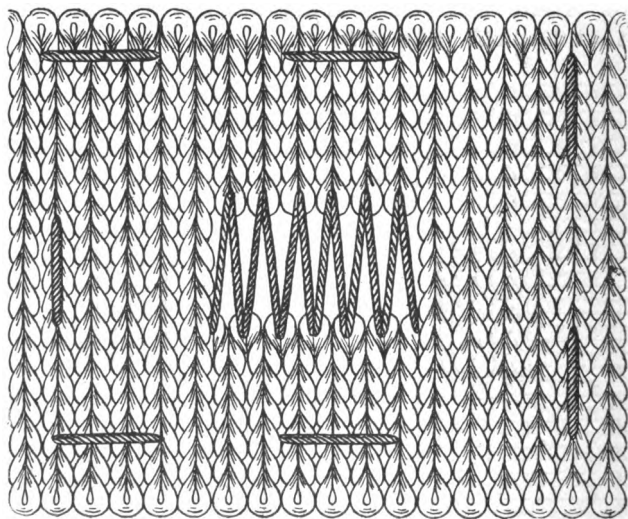


FIG. 292

The stranding is the insertion of vertical threads through the loops at the top and bottom, on which the new material is made. (Fig. 292.) These stranding threads may be of a contrasting colour, when, of course, they must be cut and drawn out when the darn is complete.

Method of Stranding.—Thread the darning-needle in a contrasting colour of coarse firm cotton or fine wool, and make a knot at the end. This is necessary for security. Now pass the needle through the cardboard, and the first *whole* loop, which may be either at the top or bottom. From this, the thread is taken over the hole to the half-stitch opposite to the loop. With the needle in a *horizontal* position take up this half-stitch and the whole loop next to it. Carefully draw the cotton through so that it is just the length of the hole, and then bring the needle again to the bottom loops, and insert it into the first loop, and through the next one. Draw it out as before, and proceed in this way till the stranding is complete. There must be *two* threads from each whole loop, and *one* from the half loop at the sides.

Be careful that the strands are not twisted, and when the last one is put in, pass the needle to the back and secure the end. (Fig. 292.) Always use the needle in a horizontal position.

Method of Working.—Ever keeping in mind that the surrounding parts of a hole need strengthening, from one to three rows of stitches all round the hole should be Swiss-darned. These are worked in order as the darn proceeds. More than this would be required in a garment, especially if it were much worn, but it is sufficient for ordinary practice.

Thread the needle in a mending-thread of the same colour, texture, and about the same quality as the garment, and pass it through the cardboard from one to three stitches up and the same number out from the stitch where the hole begins, and where the two threads of the stitch meet, so that the first loop Swiss-darned is an *upward* one. This is convenient, but not absolutely necessary. The worker may begin on a *downward* loop if preferred, as in fig. 293, which also shows the darn in process of working from the opposite side to fig. 294, and with the side stitches complete in themselves.

Leave an end at the back, which can be darned in when

the cardboard is removed. Now Swiss-darn the rows to be strengthened. The next row is worked on the loops from which the strands come, and great care must be taken to work the side stitches correctly. These are sometimes partly supported on a *half-loop* and partly on a strand. (Fig. 294.) The following row is worked entirely on the strands, with the

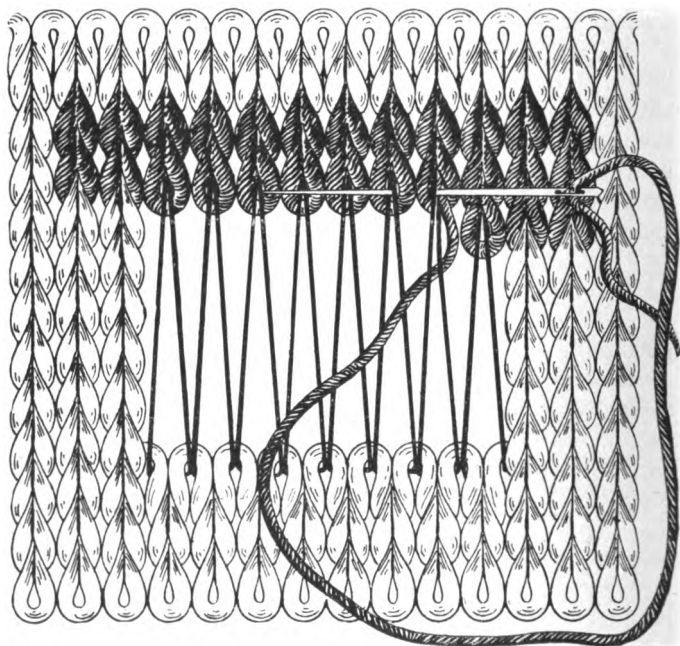


FIG. 293

exception of the stitches that are Swiss-darned at the side, and it will be seen that the row of loops at the side only form a half-stitch. To finish the whole loop the second half is worked on the strand. (Fig. 294.) Draw the needle gently through, and finish this second half by putting it into the middle of the last stitch and the one next to it *between the strands* that come from it, and pull it through. (Fig. 294.) All the new loops

are now made on the strands by passing the needle under the two strands that come from the whole loops, and draw it out, and then back again into the middle of both the loop from which the new one hangs and the one next to it. Draw out the thread, and bring it upward until the loop on the strands is the same size as the original. (Fig. 293.) Continue

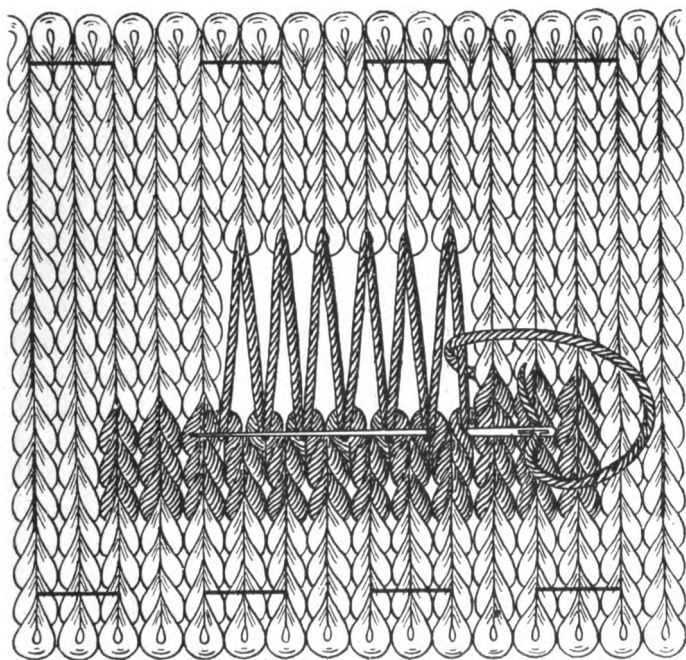


FIG. 294

in this way till the other side is reached, when the whole stitch will again have to be worked half on the strand and half on the web. Now Swiss-darn the stitches on the side, and turn, as described in the Swiss-darn, for the next row. This and each following row is worked in exactly the same manner, and when the last row is done it is grafted to the

loops belonging to the garment. Great care must be exercised to keep the loops all the same size as those of the web. The next step is to Swiss-darn the rows to correspond with the opposite side. (Fig. 295.)

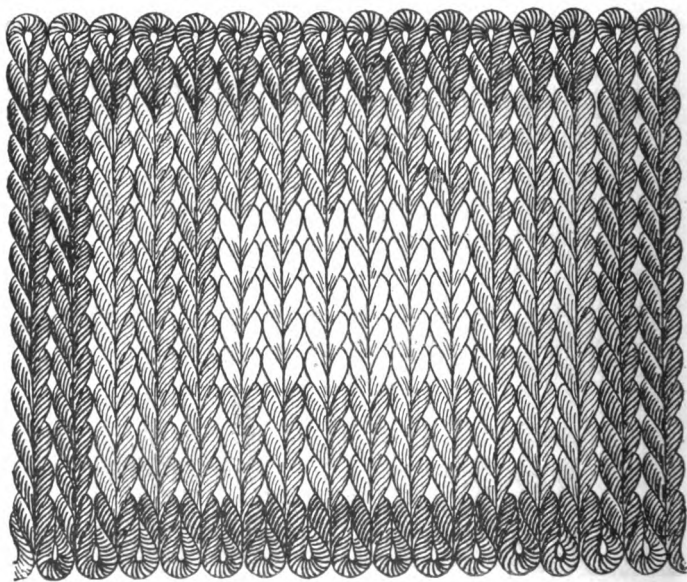


FIG. 295

Finishing off.—Before the end of mending-wool coming from the last stitch can be darned in at the back, the cardboard must be removed by cutting the tacking-threads, and drawing the flaps through the slits. With a sharp pair of scissors these must be cut off close to the webbing, and if there are any short ends visible they can be lost sight of by slightly stretching the web from right to left. The sides are quite secure, because of the Swiss-darning. Next fasten off the commencing and ending thread by a few darning stitches on the wrong side, and the darn is complete. (Figs. 295 and 296.)

N.B.—If the stranding-threads are of a different colour to the original, they must be cut and gently drawn out ; but if they are the same, it is a matter of opinion whether they are removed or not. The new web is more elastic and less clumsy if they are taken out ; but supposing that they have been ‘ caught ’ in the process of darning, it is a difficult matter

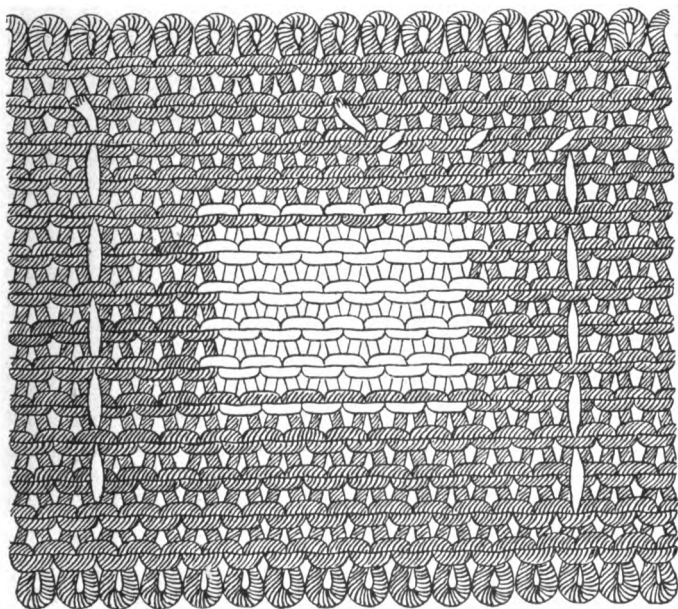


FIG. 296

to do this without dragging, and most likely very seriously damaging the whole darn.

The stocking-web darn requires great patience and care when it is first learnt, and then it is far easier to do than many students appear to think. Inattention or carelessness in *one* detail only, will end in the whole specimen being a failure.

R

POINTS TO AVOID

1. Careless preparation of the hole.
2. Cutting off the flaps before the darn is finished.
3. Stretching the hole over the fingers only. Always use a piece of cardboard.
4. Twisting the loops and strands.
5. Having the stitches at the sides uneven.
6. Having less than two strands from each whole loop. Remember : Two strands from a whole loop, one from a half loop.
7. Making the size of the stitch irregular, so that the new stitches do not correspond with the texture
8. Untidy fastenings off.

PATCHING A HOLE IN STOCKING MATERIAL.—
Preparation and Method.—Another method of mending a hole is to patch it, rather than mend it in the stocking-web stitch. The following is a method :—Prepare the hole by cutting away all the worn part. Then clear the loops at the top and bottom of all the bits of ends, and make the sides *quite straight*, and undo a few loops at each corner to obtain ends for darning in, to strengthen the side stitches, and to prevent them from slipping.

Place a piece of cardboard at the back of the hole and force the flaps through the slits on each side, in the same way as for the 'stocking-web darn,' and tack it about half an inch from the edges. Now from a piece of similar material cut the patch to match the hole, which should be about four stitches wider than the hole for convenience in working. Allow the same number of loops at the top and bottom of the hole, with the two extra ones on each side. Carefully undo these, and then force the ends through the slits in the cardboard. This will keep the side stitches firm, and allow the needle to pass through without fraying them. The loops at the top and bottom are now grafted, and the sides Swiss-darned for two or three stitches on each side. (Fig. 297.)

Take out the tackings, and remove the cardboard, and make the wrong side neat by cutting off all the loose ends.

If it be a large hole and the patch is cut by measurement,

a greater length must also be allowed for the patch, because it may be required for using up in the work. The patch is very tedious and troublesome to do without a cardboard at the back, but with its help it is tolerably easy to manage, and its appearance when finished is a sufficient reward for the trouble that has been taken.

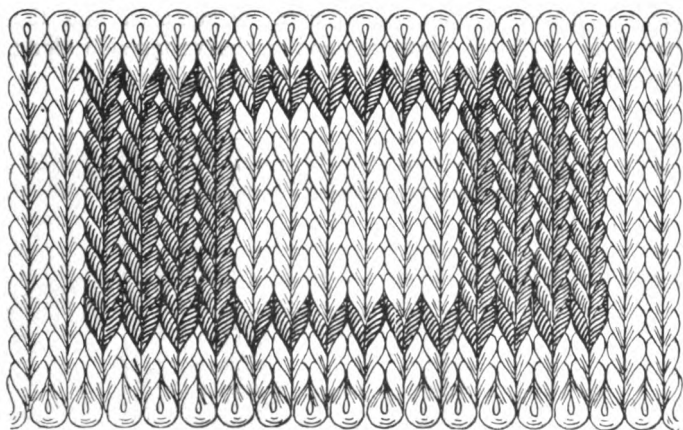


FIG. 297

If the patch is cut a little larger than the hole, it is better to graft in the top, then Swiss-darn one side, first of all, when, if the patch is too big, the rows in excess can be easily undone with the point of the needle, and the fresh material made to fit exactly. The side threads must always be pushed through the slit in the cardboard, otherwise the stitches will fray and the specimen be a failure.

Another method is to prepare the hole as above, securing the corners and putting the flaps through the slits, then with a needle and rather fine mending-thread button-hole the *straight* line of stitches at the sides, after which, cut off the flaps close to the button-hole stitches. If these are cut off first of all, there is difficulty with the sides.

Now cut the patch four stitches wider, but exactly the same length, and two stitches from each side button-hole the third line to correspond with the sides of the hole. Cut off the extra width—*i.e.* the extra two stitches on each side. Now tack the garment on to a piece of cardboard and the prepared patch in the hole, being careful to see that the loops are in a correct position, and then graft the top and bottom, after which the cardboard is removed and the button-hole stitches neatly seamed on the wrong side along the edge. (Fig. 298.)

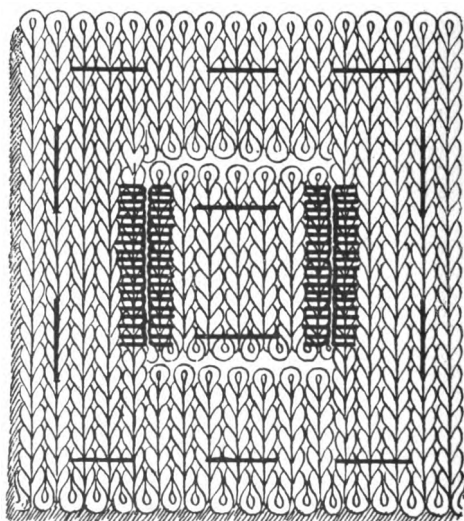


FIG. 298

N.B.—Remember that the grafting-stitch is a new loop and consists of the mending-thread only. Both the above methods of mending require very careful handling and general manipulation to make them really successful, and they are exceedingly trying to the patience.

POINTS TO AVOID

1. Not using a cardboard, and cutting off the flaps before the end.
2. Not securely fastening the corners with the web thread.
3. Fraying the side stitches by being too vigorous in drawing the needle through.
4. Not matching the loops.
5. Leaving any ends whatever on the wrong side. They must be either cut off or darned in.

CHAPTER XXXIII

THE BREAKFAST-CUT DARN

Description—Preparation—Method—Points to Avoid.

Description.—The *Breakfast-cut darn* is also known by two other names—the *Cross-cut*, and the *Diagonal darn*. The first gives the clue as to the existence of such a cut, and from the others the shape of it may be gathered.

It is found in tablecloths chiefly, and is caused by the careless cutting of bread, or by the knife slipping or falling on to the cloth. It easily happens if the knives are sharp. The warp and weft threads are both severed, and the darn requires much care in the general handling and manipulation to make it look really well. Its shape is various, and may be at any angle. Sometimes it forms the diagonal of a perfect square, and this is the one usually chosen to practise with. All the possible shapes should be practised, so that there may be no difficulty in darning the cut in whatever position it may exist. The ordinary ‘running’ as for a thin place is the stitch employed for this branch of darning.

Preparation.—When the cut has been left for a time, or if it is rather a long one, it is convenient to draw the lips of the cut together with fine sewing-cotton, by means of the ‘fish-bone’ stitch.

This is done by passing the needle under and over the

edges of the cut, lacing them as it were, and drawing them together easily, but on no account dragging them to form a cobble, and too many stitches are not necessary. When the darn is complete, these stitches must be cut and carefully drawn out. It is usual, when the cut is diagonal, to enclose it in a square the ends of which are extended so that two *rhomboids* are formed. In the process of working, the square is 'double darned' or crossed, but the angles are only run once.

It is well to practise the marking of the rhomboids on paper before doing so on the material, because then they

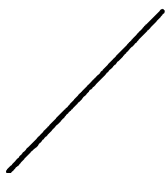


FIG. 299

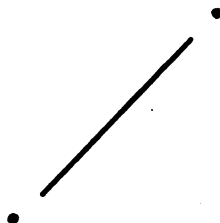


FIG. 300

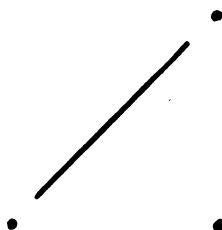


FIG. 301

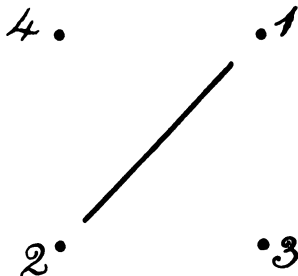


FIG. 302

may be arranged on the tablecloth by creasing, as pencil marks are rather objectionable because of giving the edges a soiled appearance. The creases, however, are apt to disappear in the handling of the work, and are therefore not good guides. First of all, draw a diagonal line about half an inch

long. (Fig. 299.) Then a quarter of an inch from either end place a dot. (Fig. 300.) Immediately underneath the top dot, and in a line with the second dot, place another (fig. 301),

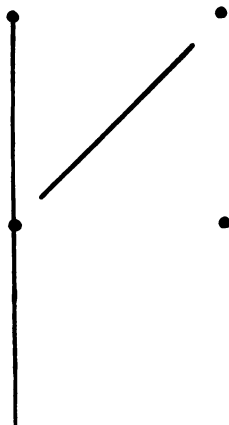


FIG. 303

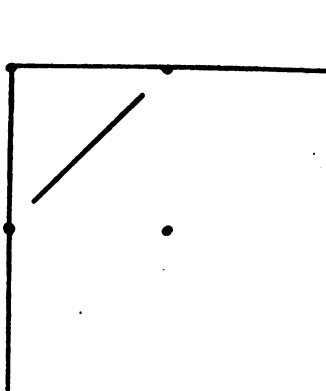


FIG. 304

and then do the same on the other side by putting one immediately above the second one and in a line with the first. These four dots form the corners of a square. (Fig. 302.)

From the top left-hand corner drop a line passing through the dot immediately below it, and extend it as far again. (Fig. 303.) From the same point draw a horizontal one, passing through the dot

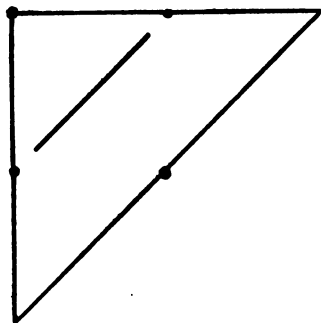


FIG. 305

to the right, and extending as far again. (Fig. 304.) Now connect the two ends of these lines by another one passing through the dot at the bottom right-hand corner. (Fig. 305.) Repeat these directions from the top right-hand corner, and

two triangles may be readily distinguished. (Fig. 306.) The darn may be worked in two triangles; but it is a neater and less clumsy way to adopt the two rhomboids, which may now be easily marked. (Fig. 307.)

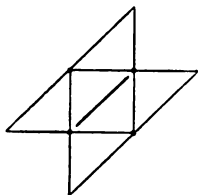


FIG. 306

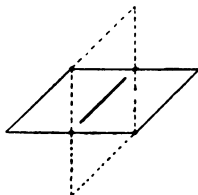


FIG. 307

In this method, the loops form the two outside edges and do not interfere with the square, while in the 'triangle' method they do.

Having learnt the marking, take a piece of coarse material, in which the threads are very even and distinct, about

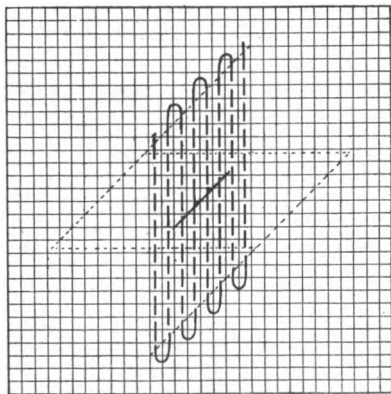


FIG. 308

three inches square, and mark out the two rhomboids on the wrong side of the texture. Single-thread canvas, crash, or coarse linen is suitable for practising on, and D.M.C. embroidery-cotton will do nicely for darning-thread.

Method.—Mark the selvedge way with a pin, and begin to darn the material by putting in the warp threads first—*i.e.* on the wrong

side darn the rhomboid that runs the selvedge way. (Fig. 308.) If the material is coarse, one thread up and one thread

down, and one between each row, is the rule; but if it is fine, then follow the same rule with *two* threads. In the latter plan the pattern may be varied as seen in the diagrams. (Figs. 309, 310, and 311.) When the warp threads are inserted, the woof ones must be next put in. Turn the work round and darn the second rhomboid in the same way as the first, being very careful that in crossing the square both the material and darning-thread are taken up, so that the stitches show through on the right side. The raw edges of the cut are always kept to the wrong side, and when darning over the slit it is a great help against fraying to put the left thumb as usual on the thread, as it is being drawn out.

Loops of regular lengths must be left at the outside edges, which may be cut if

preferred when the darn is completed. The same number of threads will be on the needle for each row. (Fig. 312.)

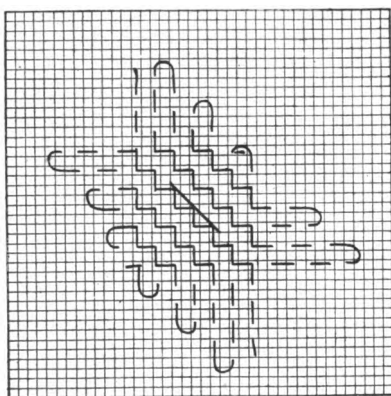


FIG. 309

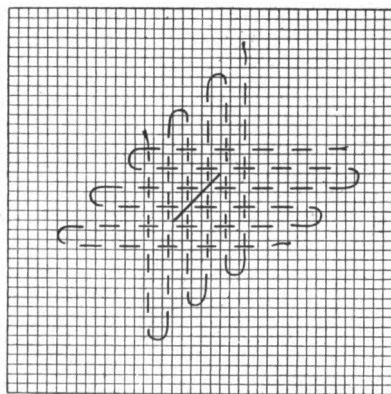


FIG. 310

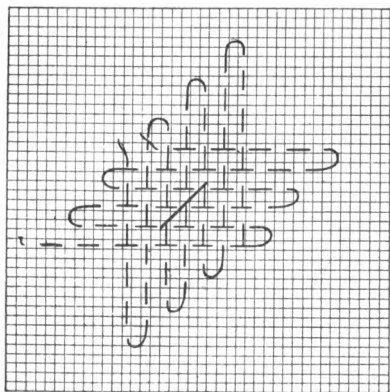


FIG. 311

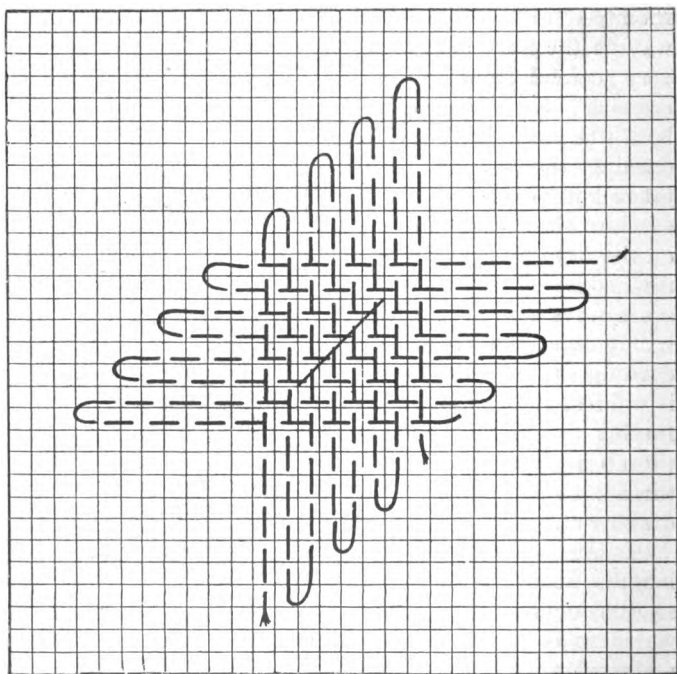


FIG. 312

POINTS TO AVOID

1. Incorrect marking, and so making the darn the wrong shape.
2. Not having the same number of stitches on the needle for each row.
3. Leaving irregular loops.
4. Taking up the mending-thread only when inserting the woof-thread.
5. Not keeping the frayed ends on the wrong side.
6. Darning too tightly, and so causing a puckered appearance.

CHAPTER XXXIV

*THE HEDGE-TEAR DARN***Description—Preparation—Method—Points to Avoid.**

Description.—The hedge-tear darn, as its name implies, is a tear that is caused by the garment being caught on some sharp point such as the thorns in a hedge, a nail, the corner of a desk, &c. It is therefore chiefly met with in such outside garments as dresses and coats. In shape it generally



FIG. 313



FIG. 314

forms a right angle, and the tears are oftentimes of irregular length—*e.g.* figs. 313 and 314—or occasionally they may be pretty equal.

The point of the angle is the place where the tear commences, and both warp and weft threads are broken at this point, and the material is generally much dragged.

On one side the selvedge threads are severed, and on the other the woof ones are disconnected. It is darned by means of the 'running' stitch in rows which extend for three or four

stitches on either side of the tear, and which are also inserted at about half an inch from each end in order to strengthen. The corner is generally double-darned in the shape of a square formed by the width of the darning. This gives extra strength at the corner. (Fig. 318.)

Preparation.—If the tears are long the edges must be easily drawn together by means of the fish-bone stitch, as in

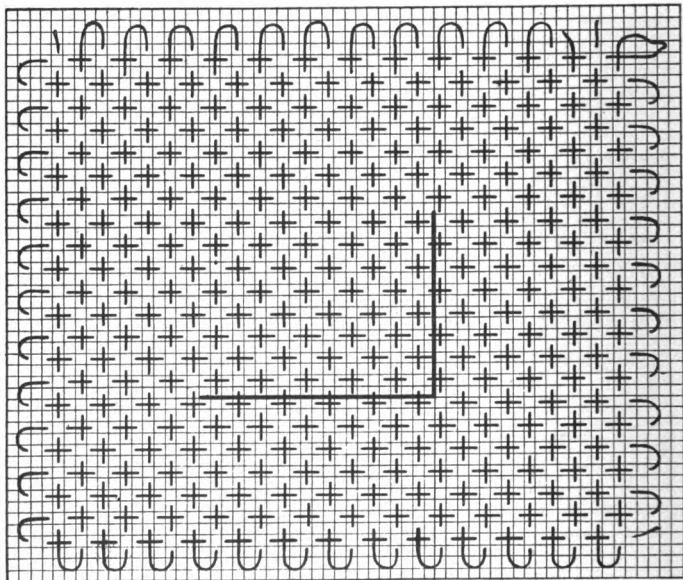


FIG. 315

the breakfast-cut darn. If it is a small tear this is hardly necessary. Care must be taken that the material at the corner is nicely smoothed out, so that it sets as well as possible under the circumstances; and one advantage of drawing the edges of the tear together is, that by doing so, this point is far less likely to be worked out of position than it otherwise would be.

If the tear is of equal length on each side, it is sometimes enclosed in a square of darning with the woof threads inserted according to choice (fig. 315), or it may be arranged in a square formed by two squares. (Fig. 316.)

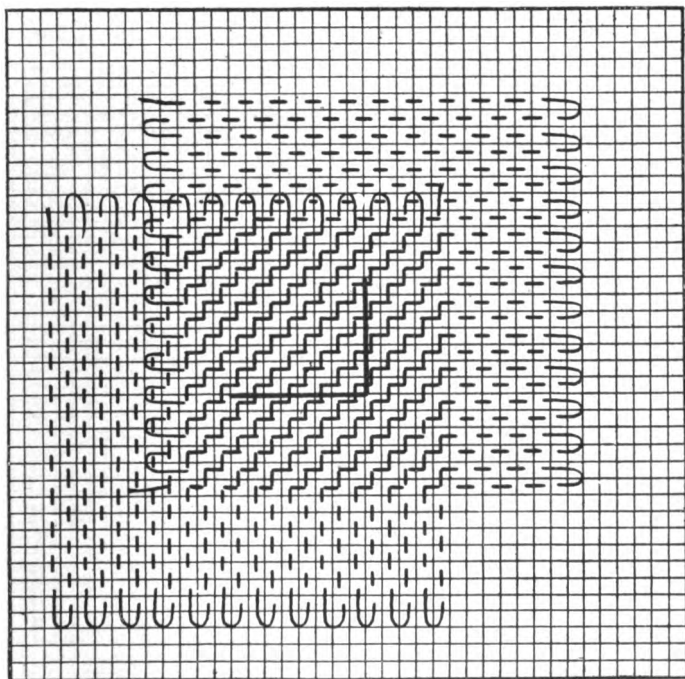


FIG. 316

The usual way is to darn in short rows, to cover the tear, on the wrong side of the garment, and when it is completed to nicely press it with a hot iron and a damp cloth. (Figs. 317 and 318.)

Remember that all frayed edges must be kept on the wrong side.

Method.—Practise for a few times on canvas to become familiar with the various methods of applying the stitch. Follow the general rule of one thread between for canvas, and when this is mastered apply the same rule with two threads, and vary the pattern. (Figs. 315 and 316.) Here again, in crossing the square at the corner, the material as well as the mending-thread must be taken up on the needle.

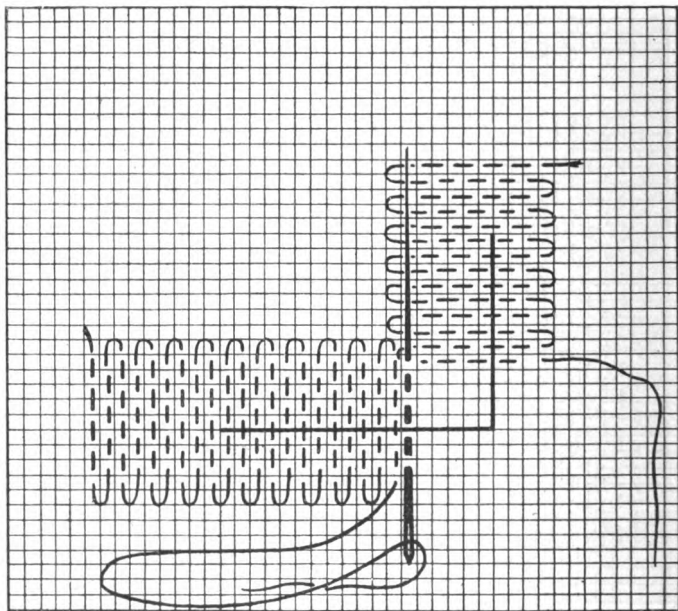


FIG. 317

When the darn is applied to dress material, the size of the stitch must be gauged by the eye, as it is impossible to count the threads. The rest of the details are the same as for canvas. Mark the selvedge way of the material and then draw the edges of the tear together, and begin to darn at the left-hand end, and about half an inch from the slit. (Fig. 317.)

Hold the work along the left forefinger, so that the selvedge threads are at right angles to it and the woof threads are along it. When about half an inch from the corner it is well to stop, unthread the needle, and turn the work round, and darn the other side in the same way, putting in the woof threads to within half an inch of the corner.

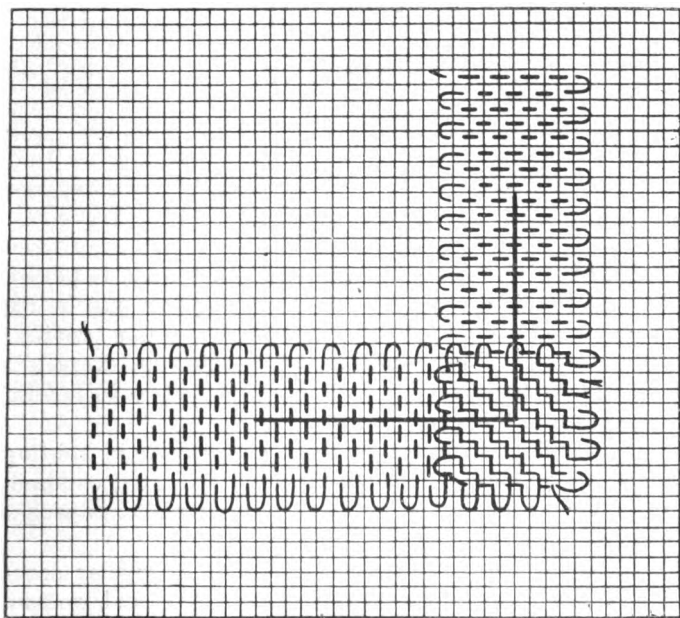


FIG. 318

(Fig. 317.) Then finish the first side, and when completing the second one keep the loops out of the way of the darning with the point of the needle. The square is thus 'double darned' and the corner thoroughly strengthened. (Fig. 318.)

Cut off all ends and frayed edges, carefully press it with a hot iron, and the darn is complete.

PART III

KNITTING

CHAPTER XXXV

INTRODUCTION

Knitting is a branch of knowledge that may be termed the twin sister of sewing, for the Code requires that in the lower standards one of the specimens in the 'sewing' examination shall be 'knitting.' Consequently, every girl who attends school for any length of time will leave it with a good idea of this most important work.

An intelligent knitter is able to reproduce in knitting almost every garment that is required by young children, by the application of the ordinary every-day stitches taught at school.

Knitting is very easily learnt, and is a popular occupation, being a great favourite of both girls and women. It forms a pleasant pastime, and can be taken up at any time, and does not make a great demand on any part of the body. It can be done quite easily and comfortably, without that anxious care for absolute cleanliness, which is such an essential of good sewing, because, as a rule, coloured wool is used. Invalids who are convalescent, and others who are only able to use their fingers, enjoy doing some knitting, and so wile away many an hour which otherwise would be almost unbearable. The blind, too, are very clever at

knitting, and the number of fancy, as well as useful, articles they are able to make, is very wonderful.

By its means their lives are very considerably brightened. Besides this, it often forms an employment for those who have limited incomes; and with this advantage, that it can be done at home, so that the mother's influence is still with her family even when she is striving so hard to increase the weekly earnings; and if there is sickness, many a little comfort may be obtained by the sale of work that may have been done only as a pastime.

Knitting gloves, &c., forms quite a home occupation for many women in some parts of England; while the Irish hand-knitted hose is well known by most people, and always commands a good price.

Children, boys as well as girls, are always pleased to learn to knit; the bright-coloured wools and cotton with which they practise form a great attraction to them. A pair of knitting-pins and a ball of bright wool make a nice little present, and the children are generally delighted with it; in fact, it is one of the suggested prizes for the smaller children in mission-fields, and it never fails to please.

On the possession of the apparatus they immediately want to do something, and when the first 'garter' is completed they survey it with the utmost satisfaction, and take it home with the greatest pride.

All the practice pieces may be utilised in some way—cotton knitting into dusters, squares and strips into coverlets, antimacassars, &c., so that the little folks may feel as though they are accomplishing something.

Another recommendation to knitting is that it can be easily undone and altered; those inevitable mistakes will occur—dropped stitches, ladders, &c. In the advanced knitting, repairs may easily be made, such as new feet or toes put to stockings which are otherwise sound and good.

The Scotch, Irish, Welsh, and Germans are all great knitters; and the Welshwoman in her national costume, with her knitting in course of procedure, is quite a picturesque

little personage. She evidently takes care of the odd moments, and it is really astonishing how many useful things may be made by so doing.

Again, for bazaars and other organisations for raising money, the articles of knitting that are usually sent in are many and varied, and they generally find a ready sale, as many people prefer to buy the useful articles rather than the fancy and ornamental. Girls generally are delighted to help in these, and knitting is an easy, economical, and useful way of doing so.

Knitted lace, too, is very durable, and is excellent for many garments of children's wear.

The following pages contain explanations of all the difficulties of the various preliminaries of knitting, followed by directions for making some of the most useful and common articles of ordinary wear.

CHAPTER XXXVI

KNITTING DRILL

THE apparatus consists of some coarse knitting cotton or wool and a pair of coarse needles, which are also called *wires* and *pins*. They are usually named *pins* when they are pointed at one end, and have a *head* at the other, and are generally made of *wood* or *bone*. When they are made of steel and pointed at both ends they are termed *wires* or *needles*.

The manner of holding the needles is very important, and it is best taught by means of *drills*.

It is well to begin the drill for knitting with the needles *only*, till they can be manipulated easily. Then introduce the use of the wool, first of all with a loop on the left needle.

Each hand must be taught separately, and then the two together.

Left-hand Drill.—The needle should first of all be placed in position opposite to the left hand, with the points to and from the worker.

Then proceed with the following drill :—

Directions

Words of Command

- | | |
|--|----------------------|
| 1. Left hands to be shown with the palms turned towards the right. | 1. Left hand — show. |
|--|----------------------|



FIG. 319

- | | |
|--|------------------------------------|
| 2. Lift the knitting-needle by holding it in the middle, with the thumb and forefinger of the left hand. | 2. Lift knitting-needle (fig. 319) |
|--|------------------------------------|

*Directions**Words of Command*

3. Turn the point farthest from the worker towards the right and close the other fingers over the needle.

3. Turn to the right—hold. (fig. 320)

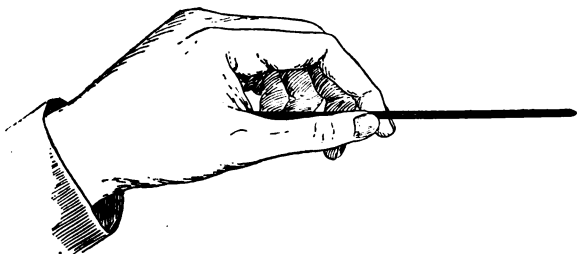


FIG. 320

4. With the thumb and forefinger of the right hand push the point down to within half an inch from the end.

4. Push. (fig. 321)

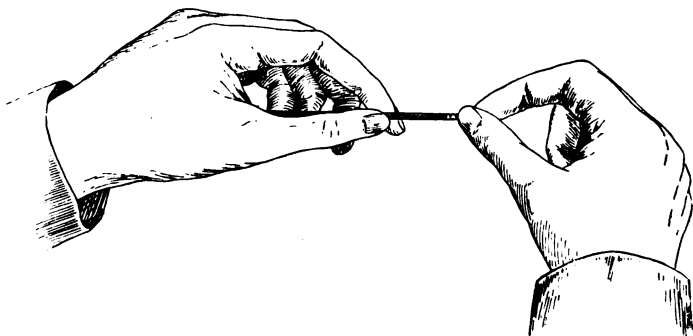


FIG. 321

Considerable practice is necessary before this drill can be done easily and freely; but as soon as the children are able to do so, a loop should be placed on the needle, and the drill gone through again. The children must be cautioned that they do not slip the loop off.

It must now be noticed that falling from the loop are two ends—one long and one short. The short end must be secured, and held with the needle by the three fingers of the left hand. The loop must be kept steady by the left forefinger and then shown up, so that each individual may be ready for the next drill, which deals with the wool or cotton that is to be used in making the stitch.

*Directions**Words of Command*

- | | |
|---|---|
| <p>1. Show right hands with the palms turned to the left.</p> <p>2. Take hold of the wool rather near to the needle with the three lower fingers of the right hand.</p> | <p>1. Right hands — show.</p> <p>2. Hold wool.
(fig. 322)</p> |
|---|---|

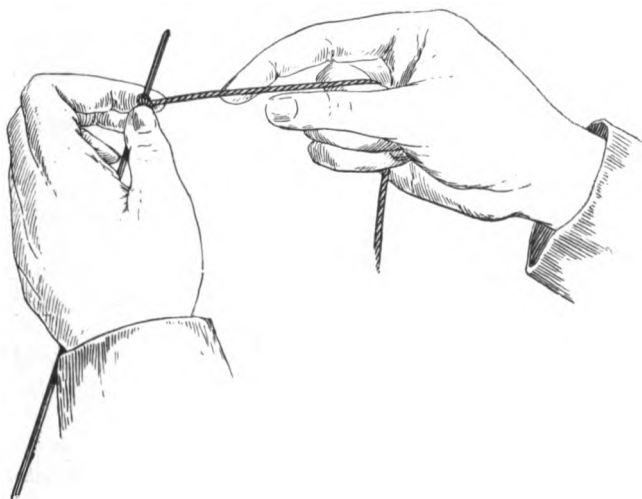


FIG. 322

- | | |
|--|--|
| <p>3. Slip the forefinger underneath the wool, so that it lies over the first phalange, then curve the finger by bending it towards the palm.</p> | <p>3. Forefinger under—curve
(See fig. 325, right hand)</p> |
|--|--|

The wool should be held close to the knitting-needle with only about half an inch of wool between the two hands, and it is very important that the *curving* of the right forefinger is insisted upon from the very first, because it is carelessness in this very small detail that leads to much awkwardness a little later on.

These two drills must be followed by that for the right hand. There are two ways of holding the right hand knitting-needle:—

1. Like the left hand, with the needle under the fingers, when it is called 'underhand' knitting, or
2. Like a pen, with the needle resting in the fork of the thumb, and held in position by the thumb and forefinger. This is called 'overhand' knitting. It is the usual way taught in schools, but the former is preferred by many people. It certainly is a method by means of which the knitting can be done very quickly.

Sometimes the end of the needle nearest the worker is tucked under the right arm to support it, and sometimes it is placed in a pad worn round the waist for the purpose. These last two methods, however, are aids to speed, mostly adopted by grown-up people, and they may easily be taken up by any common-sense worker after the difficulties are thoroughly mastered. Either is an excellent plan, the former especially when using the long bone or wooden knitting-pins.

Right-hand Drill.—Place the needle first of all in position opposite the right hand in a similar way to that for the left hand, with the points to and from the worker.

Directions

Words of Command

- | | |
|--|-----------------------------|
| 1. Show right hands with the palms turned to the left. | 1. Right hand—show. |
| 2. Lift the needle with the bottom point, and raise it on the other, and slide the thumb and forefinger down to the other point. | 2. Needle—lift—raise—slide. |

*Directions**Words of Command*

- 3** Raise the right hand and let the needle fall back into the position of a pen, sloping towards the right shoulder.

- 3. Position.**
(fig. 323)

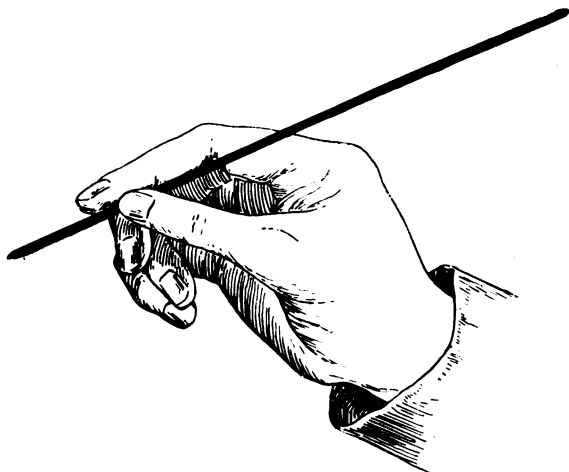


FIG. 323

- 4.** Curve the forefinger and rest the knitting-pin against the middle finger, keeping it firm with the thumb, then lift the forefinger off and on the needle, so that it can be held easily without the aid of this finger.

- 4. Curve—lift—
off—on.**

This must be accomplished with great readiness, and then the two hands in combination should be practised, first of all, without the loop, on the left needle, and then with it.

When the needles are correctly held by both hands, place them in the correct position for knitting a stitch—*i.e.* with the right-hand needle under the left one. (Fig. 324.)

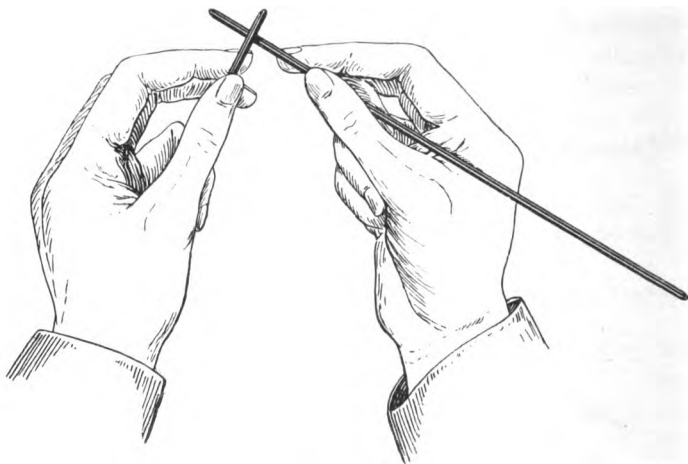


FIG. 324

The next step is to recapitulate these drills with a loop on the left-hand needle, and bring it to the important point of knitting a stitch, which, like the rest, is best taught to large classes by means of a drill.

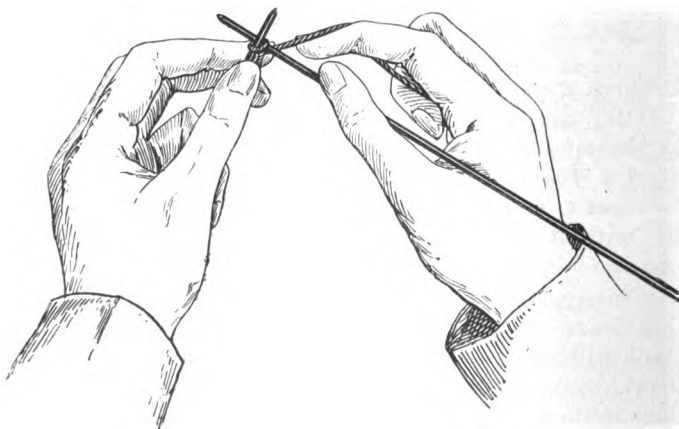


FIG. 325

Presuming, then, that the needles are held correctly in each hand, with the right forefinger nicely curved and the wool crossing the first phalange, proceed as follows :—

*Directions**Words of Command*

- | | |
|--|--|
| <p>1. Place the point of the right-hand needle underneath the front part of the stitch on the left needle, and push it through the loop, letting it rest on the left forefinger.</p> | <p>1. Point through.
(fig. 325)</p> |
| <p>2. Lift the right forefinger off the needle, nicely curve it, and see that the wool does not come below the first joint.</p> | <p>2. Forefinger curved.
(fig. 325)</p> |
| <p>3. Slide the right hand up the needle, and so carry the wool over the point of the right-hand needle, and between the two needles till it touches the loop.</p> | <p>3. Slide over — between.
(fig. 326)</p> |
| <p>4. Lift the left forefinger and place it on the point of the right-hand needle, push it down to the loop, then turn the right hand over towards the outside, and draw the loop through.</p> | <p>4. Point—push—through.
(fig. 326)</p> |

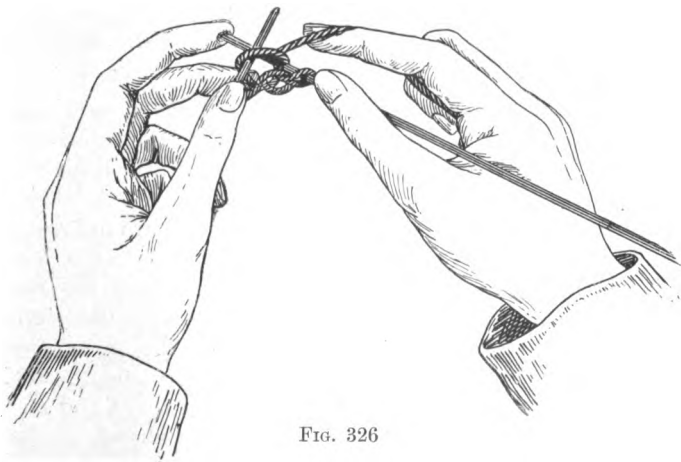


FIG. 326

*Directions**Words of Command*

- 5. Draw the left-hand needle out of the loop, and the new one will be on the right needle.** **5. Lift needle—out.**

After sufficient practice the children will easily knit a stitch to the following four words:—

In—Over—Through—Off.

The importance of making sure that the drills are known, and that the needles are held in the correct position, cannot be over-estimated.

It amply repays for the trouble by the more compact, exact, and regular knitting shown by those who hold their work easily, comfortably, and correctly.

Experience shows that this is so.

CHAPTER XXXVII

THE STITCHES: KNITTING WITH TWO NEEDLES

Making a Loop for Casting on—Actual Casting on—Knitting a Stitch—Purl Stitch—Slip Stitch—Chain Edge—Purl and Plain—Making a Stitch—Casting off.

As soon as the difficulties of the drills are conquered, each child must be shown how to cast on for herself, and the first essential is to know how to make a loop out of which the other stitches are to be made.

There are various ways of doing this; the two following are as simple as any:—

1. Take hold of the wool about six inches from the end by the left thumb and forefinger. With the right thumb and forefinger take hold of the other end pretty close to the left hand, and put it round the top of the left forefinger, so that the ends cross, and the right-hand end falls loosely over the left hand.

Take a knitting-pin and pass it *under* the wool forming the ring on the top of the finger, and *over* the end that was held by the right hand and that crossed on the top. (Fig. 327.) With the three lower fingers of the right hand take hold of the long end, and draw it up till it touches the ring. Then turn the knitting-pin outward, so that this wool is brought through the ring. Then with the middle finger of the left hand slip off the loop from the forefinger and pull the loop in, by drawing the loop upwards and the short end towards the left.

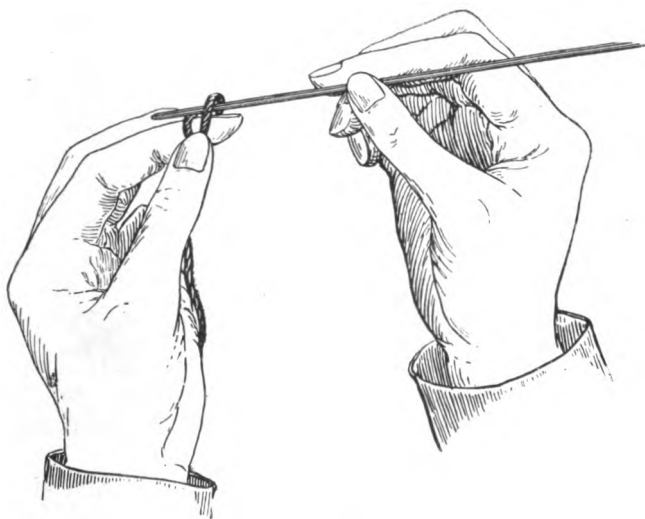


FIG. 327

2. Make a loop by taking hold of the short end as in the previous method. Then with the right thumb and forefinger turn the wool falling to the right towards the left, crossing the end on the left forefinger and bring it again to the right. Take a knitting-needle, pass it through the loop and over the right-hand end. (Fig. 328.) Turn the knitting-needle outwards and

bring the wool through the loop. Then take hold of the right-hand end with the three fingers of the right hand, and draw the loop in as in Method 1.

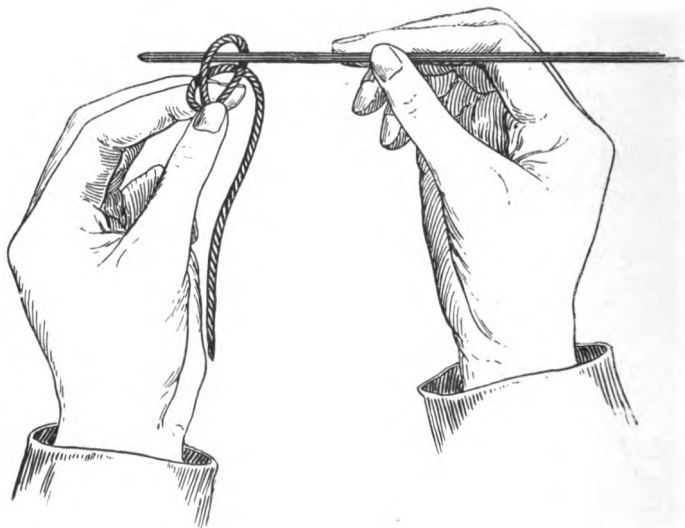


FIG. 328

This loop is now on the needle in the right hand. Change it to the left, and hold it, with the short end from the loop secured by the fingers of the left hand, and it is ready to be used for 'casting on.'

Casting on.—Recapitulate the drill for 'knitting a stitch' to the *fifth* command, when, instead of taking the old stitch off, the new one on the right-hand needle must be placed on the left. When the wool is brought through, make rather a long loop by drawing it towards the right, then turn the left-hand needle so that the top point almost directly turns to the right, and put it through the loop. This brings the right-hand needle on the top of the left one. Now draw the right-hand needle towards the worker, till it can be easily pushed under the left-hand needle, when it will be ready for a new stitch.

Continue this for the required number of stitches, and then knit them all off once, by the words suggested in the last chapter—In—Over—Through—Off.

Purl Stitch.—This is sometimes called ‘seam,’ ‘purl,’ or ‘turned’ stitch, and is made by inserting the needle in a different way to the knit stitch. By its means the knitting is inside out.

Point the right-hand needle directly to the left, and put it through the loop, under that part of it nearest the worker. Now slide the right hand up the right needle, and with the curved forefinger carry the wool *over* the needle-point nearest the left-hand and between the two needles from left to right. (Fig. 329.) The stitch is then brought through to the back and the loop slipped off the left-hand needle. The knitting wool is always kept to the front for purling.

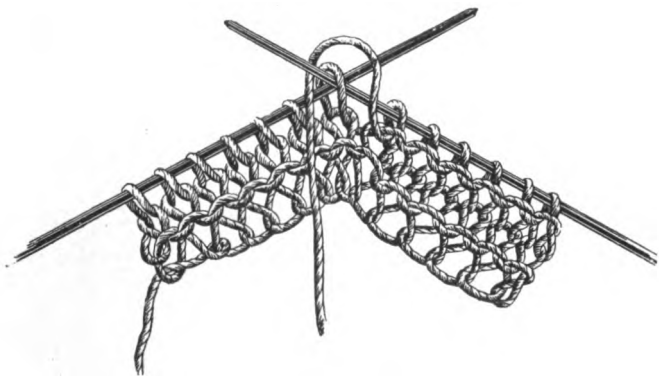


FIG. 329

The seam stitch in stockings is done by using the purl stitch, either for every round or every other round, but usually the former.

Slip Stitch.—To slip a stitch is to simply take a stitch off the left-hand needle and put it on the right without knitting it, by inserting the right-hand needle into the loop to suit the stitch that is to be slipped. For instance, a knit stitch would

be slipped with the needle in position for knitting, and a purl stitch as for purling.

Chain Edge.—This is so called because by it the stitches at the sides of a strip or square look like the links of a chain. (Fig. 330.) It gives a very neat finish, and if the edges of strips or squares are required to be sewn together, they can be more easily done with the chain edge than without it. There are two ways of knitting the chain edge in plain knitting, as in a garter, when both sides are alike :—

1. Knit all the stitches off until only one is left, bring the wool to the front and purl it. When beginning the new line the first stitch must then be *slipped as a knit stitch*—i.e. by putting the needle into the loop from the front and lifting the stitch from the left-hand needle on to the right. The remainder of the stitches must be knitted in the usual way.
2. See that the wool from the first stitch is brought to the front; then insert the needle into the first loop as for *purling*, lift it off the needle, and then pass the wool between the two needles to the back, and proceed with the knitting.

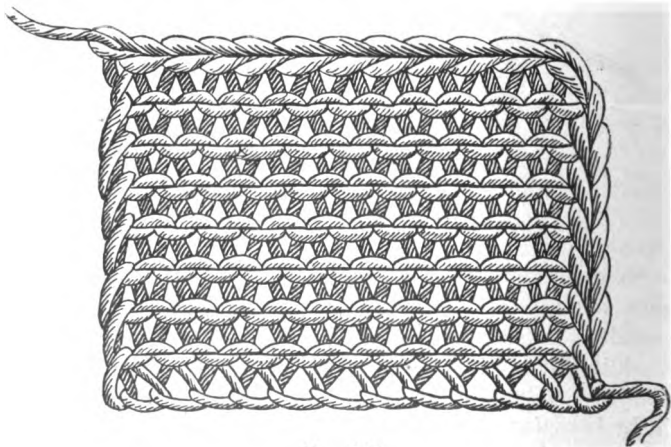


FIG. 330

It is necessary to know both ways, because when the knitting is done for right and wrong sides, as for the heel of a stocking, the first stitch is always slipped according to the line about to be done. (Method 1 for the knit side, and Method 2 for the seam or wrong side.)

Purl and Plain.—This is a combination of the knitting and seaming stitch, and may be arranged as the worker likes. It is more elastic than plain knitting alone, and is very suitable for boys' and men's knickerbocker stockings as well as for singlets, &c., as it fits and clings so nicely to the body. Stockings and other garments made by this stitch are called 'ribbed.' They are both sides alike, because what is the plain knitting on one side, is the purl on the other. The tops of stockings and socks called the 'welts' are always ribbed. 'Two plain and two purl' is a common rib, and is very pretty (fig. 331); but three plain and one purl is better for stockings, and it is a very elastic combination. (Fig. 332.)

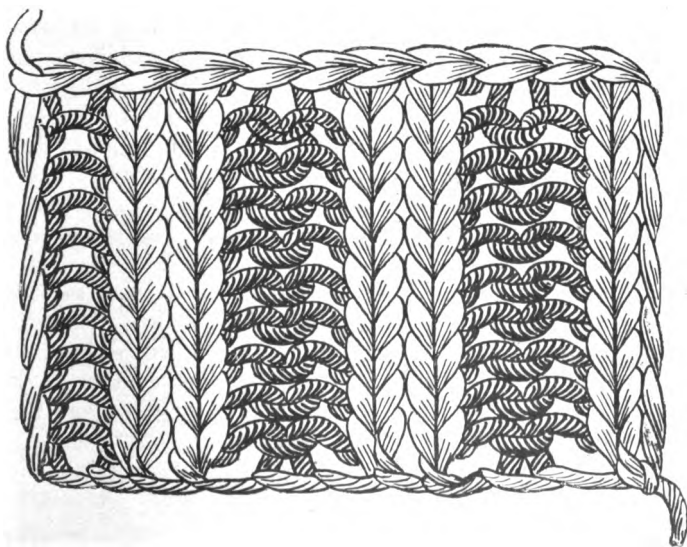


FIG. 331

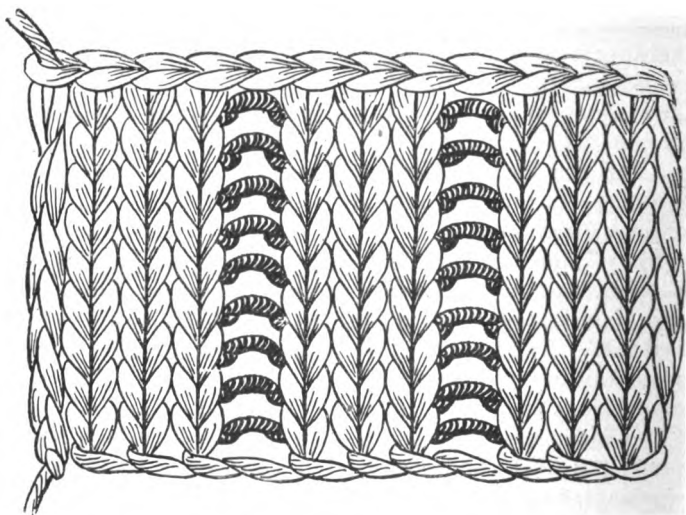


FIG. 332

A very common fault in purling or seaming is to put the wool *under* the needle from left to right. This must not be. The wool after being brought to the front must be passed *over* the right-hand needle from *right to left*. (Fig. 329.)

Making a Stitch.—This is necessary when fancy stitches are used, and also for increases in stockings, gloves, &c. In the fancy stitch, the wool is brought forward to the front, and then the next stitch is knitted as though it were still at the back. This brings the wool over the right-hand needle in a slanting direction, which in the next line is treated as a new stitch. This method, however, sometimes causes a little gap or hole, so that it is not so suitable for gloves as the following:—

Instead of bringing the wool to the front, knit into the loop in the previous line, from which the one on the needle comes, and then into the needle loop, or knit first of all into the front part of the stitch to be knitted, and then without

taking the stitch off the needle knit again into the back part. No gaps are made by either of these ways.

A pretty easy stitch for a muffler is make one (Method 1), slip one, and take two together. (Fig. 333.)

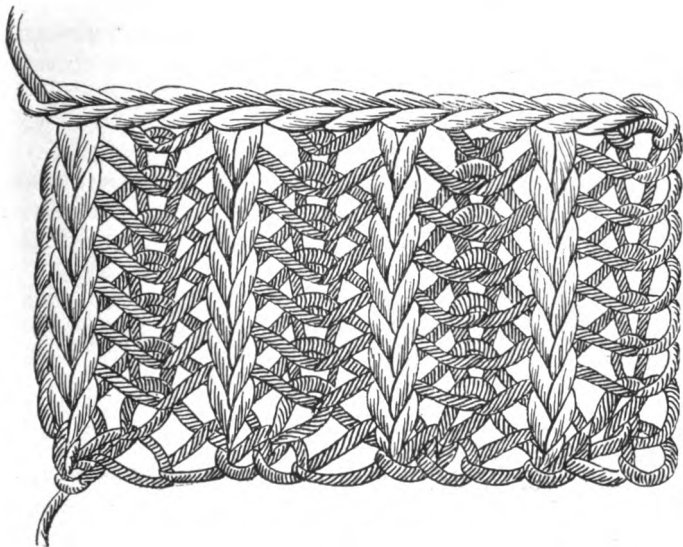


FIG. 333

To Make Holes.—Sometimes holes are required in knitted garments to run ribbon through. These are made by making one (Method 1) and taking two together for one line or round, and then proceeding as usual.

Casting off.—Setting on the stitches is called ‘casting on.’ The finishing or fastening off is called ‘casting off,’ and the stitches as they are cast off form a chain edge along the top. (Fig. 333.) Care must be taken to do this part of the work loosely, or the knitting will look puckered and unsightly.

To Cast off a Strip.—Slip the first stitch as usual and knit the next one, so that two stitches will be on the right-hand needle. With the left hand pass the point of the needle in that hand *over* the first of these two stitches, and

T

through the one nearest the right hand, with the needle pointing directly to the right. The right hand must now pull the first stitch through, while the left hand draws the second one over it. This leaves one stitch on the right-hand needle. Continue this till all the stitches are off, and when the last one is reached, enlarge the loop, pass the ball through it, draw it in tightly and cut off the wool an inch or two from the knitting. (Fig. 333.)

CHAPTER XXXVIII

KNITTING WITH FOUR NEEDLES

Casting on—Method of Holding—Joining Round—Joining Wool—Casting off.

KNITTING with four needles is necessary when it has to be closed into a round, as for stockings, socks, &c. The stitches are arranged on three needles, and the remaining one is used to work with.

First of all, decide on the number of stitches required. Thirty-six is sufficient for practice, which will give twelve on each needle. Cast on the first twelve as before, then make No. 13 as though it were going to be placed on the left-hand needle, but instead of doing this slip the twelve stitches to the middle of their needle, and take this odd stitch on the right-hand needle for the first one of the second twelve. Pass this right-hand needle into the left, introduce a new knitting-needle, and cast on as before.

Method of Holding.—See that the *first* needle is held vertically between the thumb and finger of the left hand, with the new one *under* it—*i.e.* next to the forefinger. This is tidier and more compact than letting it drop, as is often done when the new needle is not put *under* the old.

When the second twelve stitches are cast on, knit another one out of the twelfth, and retain it on the third needle for a new line. Keep the other two needles in position, and see that the new one is under, and cast on the third twelve. Special care is needed to keep the stitches tight at the beginning of the new lines, or the knitting will be uneven.

Now pass the stitches to the middle of the needles, and see that they are not twisted; the edge must be a straight line for the thirty-six stitches. (Fig. 334.)

Joining the Round.—The needles must now be arranged for joining the round, and this is best done by placing them on the desk or table, as the case may be. Call the first needle 1, the middle one 2, and the third one 3.

Place No. 2 in a horizontal position, so that its line of loops comes nearest the worker, with the edge of the stitches away from her.

No. 1 must be to the right and above it, and No. 3 to the left and under it.

Next arrange for No. 3 to be above No. 1, and then bring them together, so that the stitches meet and the three lines form a triangle. (Fig. 335.)

Now lift the needles off the desk, and take hold of the two ends of wool with the thumb and fore-finger of the right hand, and draw the stitches quite close together. Lay them over the fore-finger of the left hand, and hold them firmly in position with the middle finger. Then with the right thumb and

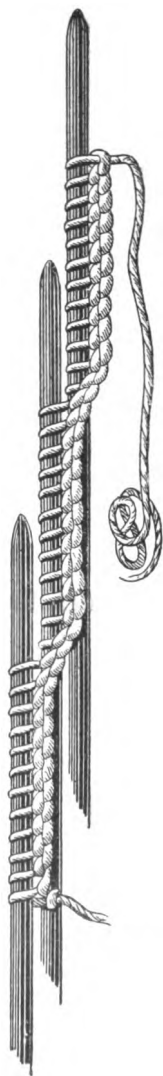


FIG. 334

fore-finger, push No. 3 needle, or the one on the left, through the stitches on it, to within a quarter of an inch from the point.

Take up the fourth needle, put it through the first stitch on No. 3 needle as for knitting, then take hold of the double wool lying across the left fore-finger, close to the stitches, being careful to pull them up tightly, and proceed to knit

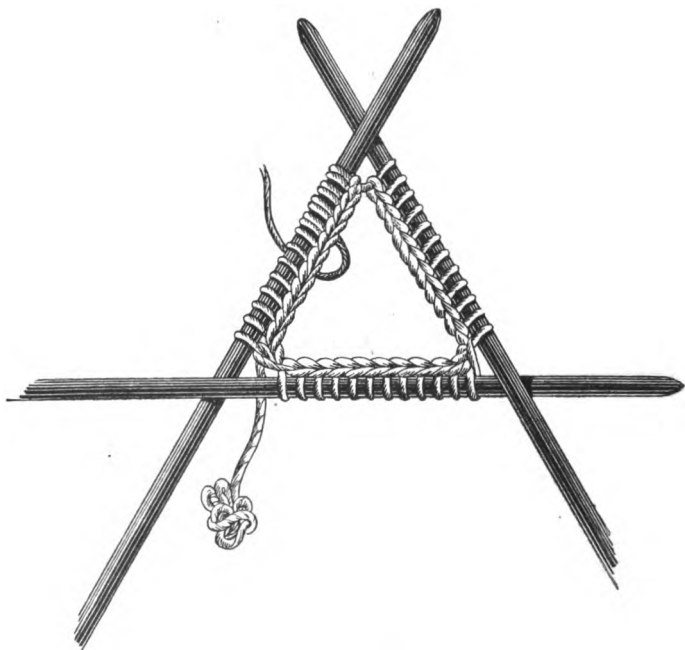


FIG. 335

with the double wool for four or five stitches. In the second row of knitting, these double stitches must be knitted as one, and the wool must be pulled tightly at the beginning of the lines, otherwise there will be loose stitches forming ladders all through the specimen.

This is especially the case with the beginning of the

rounds, as there is generally a short length of wool between needles 1 and 3 for the first round or two after joining.

Children often find a difficulty in holding knitting with four needles. This is considerably lessened if they are taught that the top ends of the needles not actually in use—*i.e.* those on the right and left—must lie between the thumb and fore-finger of each hand respectively.

A good deal of practice is necessary to do nice, even, compact knitting, but more than half is done towards that, when the apparatus is manipulated correctly.

Joining Wool.—In the course of a specimen or garment, it is often necessary to make a join in the wool. This, of course, must never be done with a knot. Cut off the wool about six inches from the last stitch, or, if beginning a new ball, up to about half that distance from the end. Take the new wool and wind the end once or twice round the little finger of the left hand, or make a slip-knot and put it on the finger. This prevents it from slipping. Now take the new wool, together with the end that comes from the knitting, and knit with

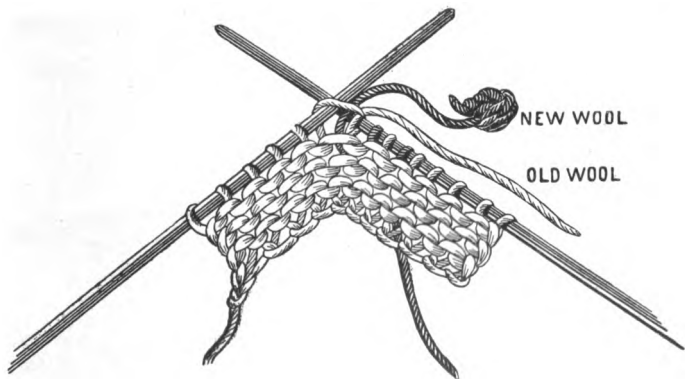


FIG. 336

double wool for four or five stitches. Then drop the old end, and also the one on the little finger, and proceed with the new single wool. Do not omit to knit the double

stitches as single ones in the next round. The ends may be either darned in or cut off when the specimen is complete.

The following are two or three other methods of managing the wool for joining, and the one that appeals most strongly to the worker may be adopted. Either is right :—

1. Take the end of the new wool and hold it in the left hand under and over the fingers—over the little one, under the fourth, over the middle, and under the first. It is held quite firmly in this way and is not likely to slip. Four or five stitches are then knitted with double wool, and the join is effected.
2. Some people wind the new wool round the left fore-finger, but this is only suitable for advanced knitters. Little beginners find a difficulty in managing it.
3. Take hold of the new wool about four inches from the end, and place it close to the last stitch that was knitted. Hold it firmly in this position with the left fore-finger. Then take the old and new wools together, and proceed to do the four or five double stitches. This is an easy, simple, and effectual method.

Casting off with Four Needles.—This is exactly like the casting off in a strip, except in two details. Here, the first stitch must be *knitted*, then knit a second, and, in the way

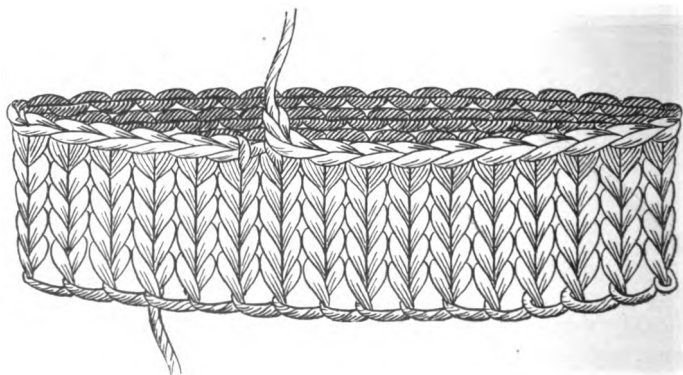


FIG. 337

described in the last chapter, draw the right-hand stitch over, and the left-hand one through. Continue this for the first needle, then lay one down, and cast off the others in the same way till the last stitch is reached.

A gap will now appear between the first and last stitches, which gives the specimen a very unfinished appearance if allowed to remain. (Fig. 337.) To prevent this, take up the first stitch as though it were a loop, and knit another stitch. Cast off so that only one stitch remains, loosen this and withdraw the needle, pass the ball of wool through the loop, draw it up tightly, and break off. (Fig. 338.)

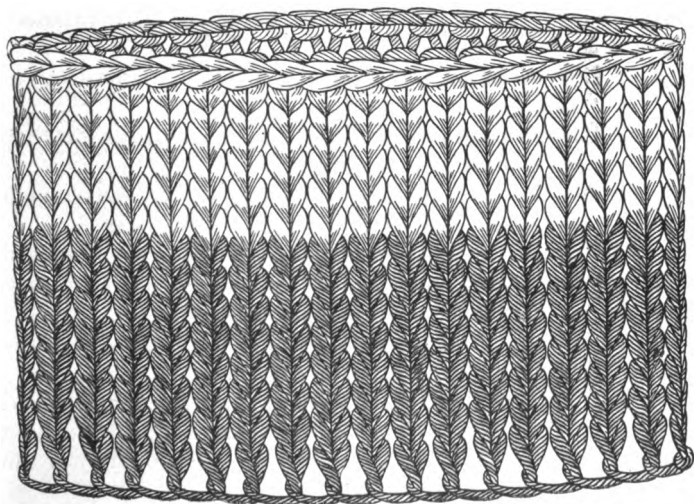


FIG. 338

When the specimen is finished, the ends should be darned in. The casting off in all cases must be done rather loosely, yet firmly and compactly. (Fig. 338.) Knitting with four needles in the rib-stitch may also be practised with any number divisible by four, cast on the needles, which will give the two plain and two purl, or three plain and one purl rib.

CHAPTER XXXIX

PARTS OF A STOCKING

Calf of Stocking to Show Narrowings—Plain and Ribbed—Heels—Various Methods—Taking up Stitches for Insteps—Toes—Various Methods—Casting off.

THIS chapter deals with the various parts of a stocking, preparatory to the combination of the whole to make a complete garment. It is to be recommended, and it is required by the Code, that these parts are done in small pieces or specimens:—

1. Because larger classes can be taught the same detail at once.
2. The intricacies and difficulties are mastered before they are applied to a stocking; and
3. Mistakes are more easily rectified on these small specimens than in a larger piece of knitting.

The top part of a stocking is an application of Standard III. knitting; but as the garment must fit the leg, so it must be shaped for that purpose, and to do so some of the stitches must be 'taken in' in order to form the 'calf of the stocking.' This, then, forms the first detail.

Calf of Stocking.—The stitches eliminated are called 'intakes,' 'decreasings,' or 'narrowings,' each term being equally applicable, and the one in use in the district is the name adopted by individuals.

These 'decreasings' are always shown at the back of a stocking on either side of the seam, and they are so arranged that they fall towards the seam-stitch, and generally with one stitch plain between them and the seam. The specimens may be done either with (a) *two needles* or with (b) *four*, when, of course, in the second case it would form a round. The latter is preferable, because it is handling the work and performing the detail exactly as it occurs in a stocking. For

ordinary home practice, however, the former would be sufficient. The following is the method :—

(a) Cast on fifteen stitches and take the middle one as the seam-stitch, taking care to purl it on the knit line, and knit it on the purl line.

Next knit four rows, plain and purl alternately, so that the work has a right and wrong side, and looks like the back

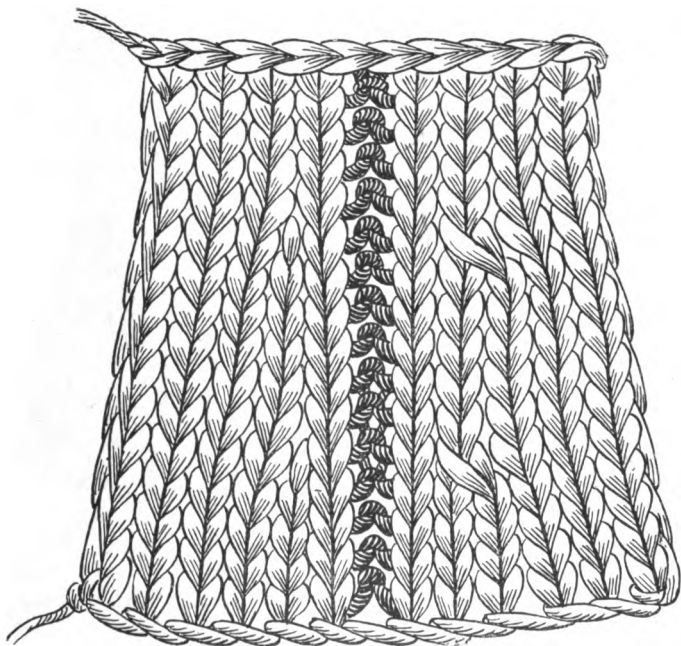


FIG. 339

of a stocking. The first stitch of each row must be slipped according to the kind of row (knit for knit line, and purl for purl line), so that the chain edge is quite clear. Care must also be taken that the seam-stitch is always the same loop. (Fig. 339.) This forms a difficulty sometimes; but if the stitches are carefully counted it need not be, and after a little

practice should not exist. The decreasings are always done on the knit side. For the fifth row, then, the following rules must be observed :—

Slip the first stitch as for knitting, then knit three, which leaves three before the seam.

Slip the fourth (by putting the knitting-needle into the loop as for knitting, and take it off on to the right needle),

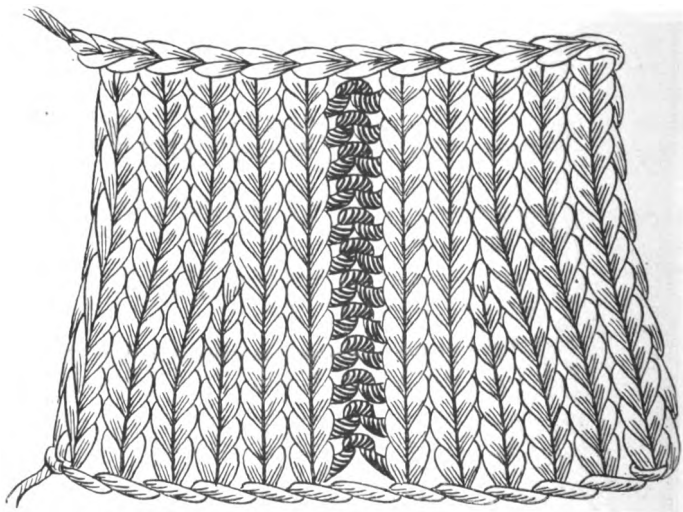


FIG. 340

knit the fifth, then draw the slipped stitch over the last knitted one.

There is now one loop before the seam. Knit this, and purl the seam-stitch and knit one after. The left-hand narrowing is now to be done. Take two stitches together as one and knit them, and one loop will take their place. Then knit off the remainder of the stitches, and complete the row. This method gives one plain stitch on either side of the seam. (Fig. 339.)

Some people do the decreasings in the opposite way, by

knitting the two together on the right-hand side, and doing the slip-stitch on the left, but this shows two stitches plain on either side of the seam. (Fig. 340.)

It is suitable for fine knitting in merino wool. The original fifteen stitches have now been reduced to thirteen, so that there are six stitches on either side of the seam.

Knit five rows, purl and plain alternately, as before, and then on the knit line do another decreasing in the same way as the first, with the slip stitch on the right and the two knitted together on the left, and further reduce the stitches to 11.

N.B.—Decreasings at the back of a stocking go in pairs, so that one decreasing means the loss of two loops. Now knit five rows more and cast off.

Decreasings Shown in Knitting with Four Needles.—Cast on twelve stitches on two needles and thirteen on the other, the extra one being for the seam. Join the needles by knitting in the first end along with the wool from the ball for four stitches, and arrange that the seam-stitch is in the *middle* of the row with thirteen stitches, and then proceed with single wool from the ball, keeping the beginnings of the rows tight to avoid ladders, until three rows are completed. Begin the fourth row as usual, and continue till within three stitches of the seam, where the first decreasing must be made.

Slip the first stitch of the three, knit the second, draw the slipped stitch over, then go on to one after the seam. Knit two together, and knit as usual to the end of the line.

Now knit three rounds more, and then repeat the decreasing. After this second decreasing, knit another two rounds, and then cast off. (Fig. 341.)

N.B.—It makes a neater specimen to put the seam-stitch on the middle needle, so that the decreasings and completion of the 'casting off' are not so close together.

In practical work, five or seven rows of knitting usually come between each decreasing.

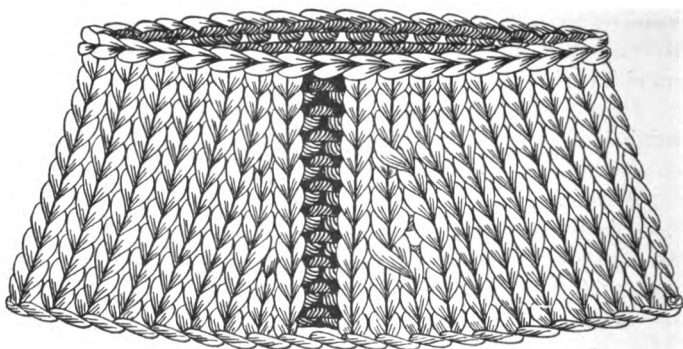


FIG. 341

The ankle part of a stocking consists of plain knitting with only the seam-stitch purled, and this is continued till the heel is reached, which is the second detail, and will be considered after the decreasing in ribbed knitting.

Narrowings in a Ribbed Stocking.—A ribbed stocking is one knitted in purl and plain, and is generally used for boys' stockings. This kind of knitting clings to, and clips the body so nicely, that many people do not think it necessary to decrease in the 'calf' of a ribbed stocking. Whether it is so or not is a matter of opinion, but certainly the shape is improved, and the stocking looks better on, when the 'calf' has been decreased.

The chief point to remember in decreasing ribbed knitting is not to interfere and break the rib any more than is possible, and to take in the stitches in a way suitable to the knitting; thus, a purl decreasing would be done in purl knitting, and *vice versa*.

For a rib of two plain and two purl cast on any number of stitches divisible by four, for two needles, and one less for the seam-stitch needle, as this always gives two purl at the ends of the needles.

Arrange for the seam-stitch to be in the middle of the line,

with two plain on each side. (Fig. 342.) Thus, if twenty is decided upon as the number for two needles, nineteen must be the number for the seam-stitch needle.

For the first decreasing, knit as usual to four before the seam, and do the first narrowing by taking the two purl stitches together as a purl-stitch, then knit two plain, purl the seam-stitch, knit two plain after it, and again decrease by taking the two purl stitches together as a purl-stitch. Do five rounds between, remembering to do one purl in the place of two where the narrowing was effected.

On the sixth round, a second decreasing must be done. Stop five before the seam again, then knit one, slip one, knit one (*i.e.* the purl-stitch from the last narrowing), and pass the slipped stitch over the knitted one, knit two, purl the seam-stitch, knit one after, and narrow as above (slip one, knit one, &c.), then knit the two next stitches, and proceed with the rib as usual.

There will now be four plain loops on either side of the seam. (Fig. 342.)

Do another five rounds and then knit the third decreasing. Stop at the four plain before the seam, and take two stitches together, knit two, purl the seam-stitch, knit two, slip one, knit one, pass the slipped stitch over.

In this way the narrowings fall towards the seam, and are the outside stitches of the rib. (Fig. 342.)

Knit five rounds more, and the next decreasing will restore the original rib.

Stop this time at three before the seam, knit two together, knit one, purl the seam-stitch, knit one, slip one, knit one, and pass the slipped stitch over. The loops are now once more in order, and the rib is restored. (Fig. 342.)

It will be noticed that it takes four decreasings to restore the rib, so that this must be allowed for in casting on. It would spoil the look of the stocking if the narrowings ceased with the rib interrupted. With a 'three plain and one purl,' which is a very elastic one, the decreasings should be done as follows:—

For the first narrowing, take in the purl stitch, and so make six plain loops on either side of the seam. (Fig. 343.) Knit five rounds between each decreasing, and then narrow

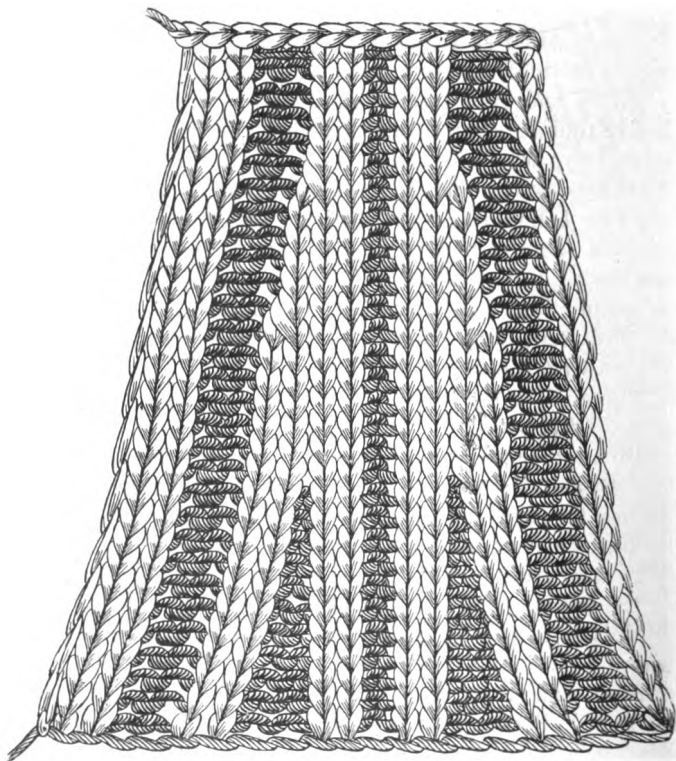


FIG. 342

on the outside of the six plain on each side of the seam, till the rib is in correct order again.

Take two together on the right-hand side and use the slip-stitch on the left.

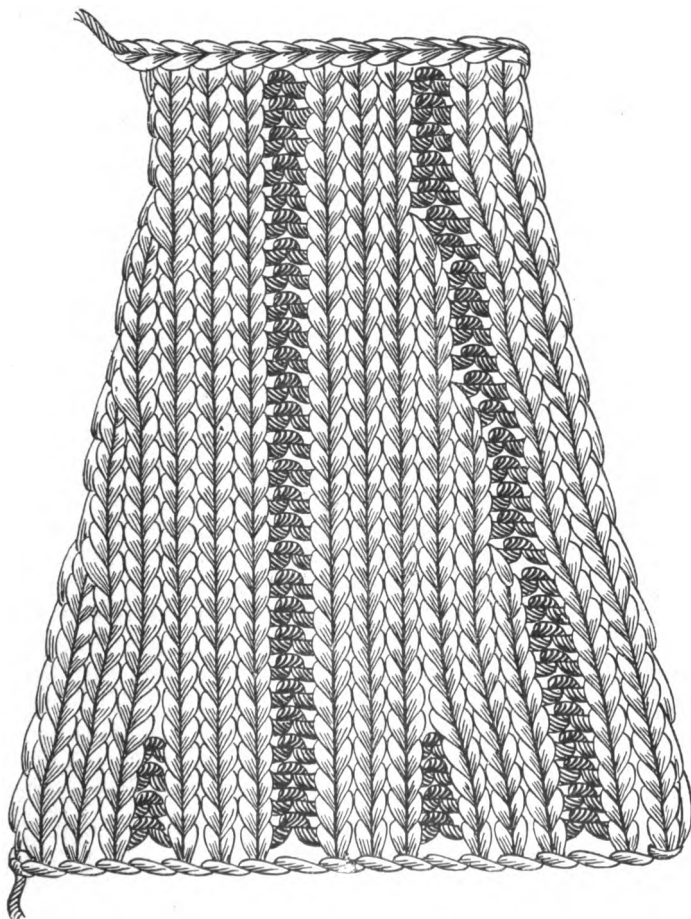


FIG. 343

Here again four narrowings are necessary to restore the rib. (Fig. 343.)

Heels.—There are various kinds of heels, all of which are done on very much the same principle. The three chief

are the 'Dutch,' the 'Gusset,' and the 'Manufacturer's' heel.

As a rule, the Dutch heel is preferred by English knitters, especially in the schools, because it is considered the easiest to teach, to learn, and to mend. Scotch people like the Gusset heel. It certainly is very comfortable, allows more decreasings for the instep gusset, and thus gives a better shaped foot, but it is rather more difficult than the Dutch heel for beginners.

The Manufacturer's heel is a very good shape, but it is only suitable for fine wool, and is not generally adopted, because our finer hosiery for summer wear is more often bought ready-made, than hand-knitted.

Method of Knitting a Dutch Heel.—Cast on an uneven number of stitches, say twenty-five, and knit what is called the *straight piece*, purl and plain alternately, slipping the first stitch of every row, and remembering the seam-stitch. Do this until there are half as many chain-stitches down the sides as there are loops on the needle. The piece of knitting will then be very nearly a square.

Now the stitches have to be decreased on either side of the seam to form a kind of hood, and this is done first on the knit side, and then on the purl. Knit four past the seam, then turn the knitting so that the purl side is facing, and the left-hand needle is in the right, and with these same needles slip the first stitch and purl four past the seam—nine altogether. Turn the knitting again, and a gap will be noticed on the left. This forms a guide to the decreasings for the heel. Knit to the stitch before the gap and slip it, then knit the one after the gap, and draw the slipped one over.

There are still nine stitches inside the gaps, and these must not be increased. Now turn, slip the first stitch, and purl to one before the gap. The seam-stitch may now be disregarded.

This time the two stitches on either side of the gap must be purled together. Turn the knitting again, and continue

in this way till all the stitches are used up, except the nine forming the heel. These may now be cast off. (Fig. 344.)

Remember the three following rules :—

1. Use the one stitch before and after a gap to form the decreasing.
2. Slip and draw over, on the knit side.

Take two stitches together on the seam side.

3. Slip the first stitch—*i.e.* the one from which the wool comes, after turning the knitting.

Gusset Heel.—This is knitted in a very similar way to the Dutch heel. Cast on the same number of stitches, and, having knitted the straight lines in the same way as before, begin to turn the heel as follows :—

Knit three past the seam, then turn, slip the first stitch, and purl three past the seam. Turn again, and do the decreasing the same as for the Dutch heel; but instead of turning immediately after the decreasing, knit one loop afterwards. Do this on each side, and in this way the stitches will be gradually used up, and the heel widened.

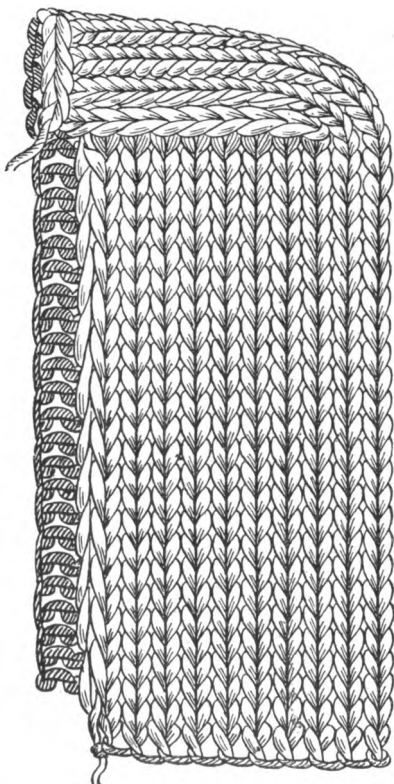


FIG. 344

When it is finished it is triangular in shape, and so gives plenty of room for the heel. (Fig. 345.)

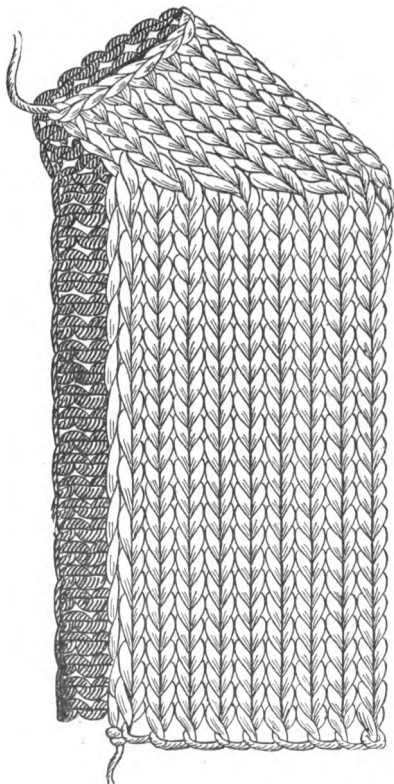


FIG. 345

Manufacturer's Heel.

Although this is such a good shape, yet it is not suitable for thick wool, because a ridge runs down the centre of it, and this would probably cause blisters on tender feet. Again the straight piece must be done before the heel can be turned. A longer strip is necessary now, because, in this method, there are no heel loops to give the necessary extra stitches for decreasing at the instep gusset. Therefore, about four more chain-stitches should be made up the sides than for the other heels.

Then, in order to slightly round the heel, do three decreasings as for the calf of a stocking with three rows of

knitting between. Purl the row after the last decreasing, and then knit to the seam-stitch. Fold the knitting in two, so that the wrong side is outside, and the stitches on both needles opposite each other, and cast off.

Take a third needle, and put it through the first loop as for knitting, and then slip it. Then pass the needle through

the next front one and the one behind it ; put the wool over, and bring it through the two loops. With the back needle of the two in the left hand, draw the loop nearest the right hand over the other one, so that only one loop remains. Continue this till all the stitches are off. (Fig. 346.)

Thickened Heels.—

Many people try to provide against the ravages of boots and shoes on the heels of stockings by thickening them. This may be done by knitting them with double wool, the second wool introduced being somewhat finer in texture than the one in use, and is called splicing-wool.

Silk is very durable, and is very suitable to use with the wool. Of course it must be of the same colour as the knitting-wool.

Another way is to knit the row on the right side as usual, but on the purl side to slip

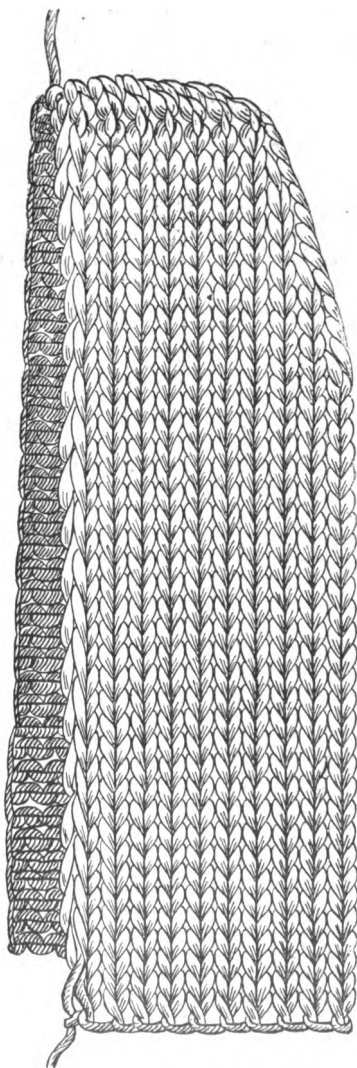


FIG. 346

the first stitch—purl 1, slip 1, and so on to the end of the row. The last stitch must always be purled, so that the first stitch of the new row may be slipped. The knit rows are always plain.

For the third row, slip the first stitch, purl 2, slip 1, purl 1, slip 1, purl 1, to the end. This alteration is to prevent the same stitch being slipped every time.

The purl rows will then alternate as above—*i.e.* calling the first purl row (*a*) and the second row (*b*), they will follow in order, *a, b; a, b;* and so on till the straight piece is long enough.

Double knitting may also be used for thickening a heel. It is done as follows :—

Bring the wool forward, slip 1, as for knitting; pass the wool back, knit 1, putting the wool twice over the needle. Every row is the same. The knitted stitch in one row is the slip stitch in the next. This method is rather bulky, so that it is not very generally adopted.

CHAPTER XL

PARTS OF A STOCKING—(continued)

THE heel so far may be knitted with two needles, but when the side stitches for the underneath part of the foot have to be taken up, four needles are absolutely necessary. A few rounds to represent the ankle are knitted first of all.

Cast on, say, forty-one stitches—*i.e.* twenty on two needles and twenty-one on the other, the odd stitch being the seam-stitch, and knit in plain knitting about six rounds.

This makes it easy to see how the stitches are arranged for the heel in an actual stocking.

Count the stitches (if necessary) and place half of them on the seam needle, with the seam-stitch in the middle, which in this case will be twenty-one, or

Divide the total number of stitches by four, and that will give the number on each side of the seam.

Then do the straight lines, either thickened or not, till the proper number of chain-stitches are up the sides—ten.

Turn it for a Dutch heel by the method described before for that heel.

With another needle take up the stitches on the left side by putting it through the back part of the loop that rests on the purl side from back to front over and over. When they are all on the needle, knit them off with the heel needle, and so bring the wool down to the stitches on the other needles.

Another way to take up the stitches is to hold the chain edge between the thumb and forefinger of the left hand, and with the heel needle pass it through the back of the loop from front to back, turn the wool round the needle, and draw it through, so making a new stitch. Continue this the length of the side, and the wool is in the correct position for proceeding.

Either method is correct, and knitters may choose which they like.

The next step is to put the stitches on the two front needles on one, which from this time is called the instep needle.

Knit across, and bring the wool to the bottom of the right-hand side of the heel.

Take up these side stitches in the same way as the other side, and knit up to the top of the heel, and divide the stitches of the heel equally between the two side needles, called the right- and left-hand heel needles. Knit one plain round, now count the stitches, and see the difference between the instep needle and the two heel needles. This difference will give the number of decreasings. Thus, if there are six extra stitches there must be three decreasings; if twelve, six decreasings, and so on, each decreasing meaning a loss of two stitches.

These stitches are to be decreased at the sides nearest the instep needle, to form the instep gusset; and in practical work

the longer this gusset is in reason, the better shape is the sock or stocking. So, then, start to knit from the top of the heel and stop within three of the end. Now decrease by knitting two together and knit one after. Knit across the instep, and then one stitch off the right-hand heel needle, and decrease by the slip stitch, and knit the remainder of the stitches.

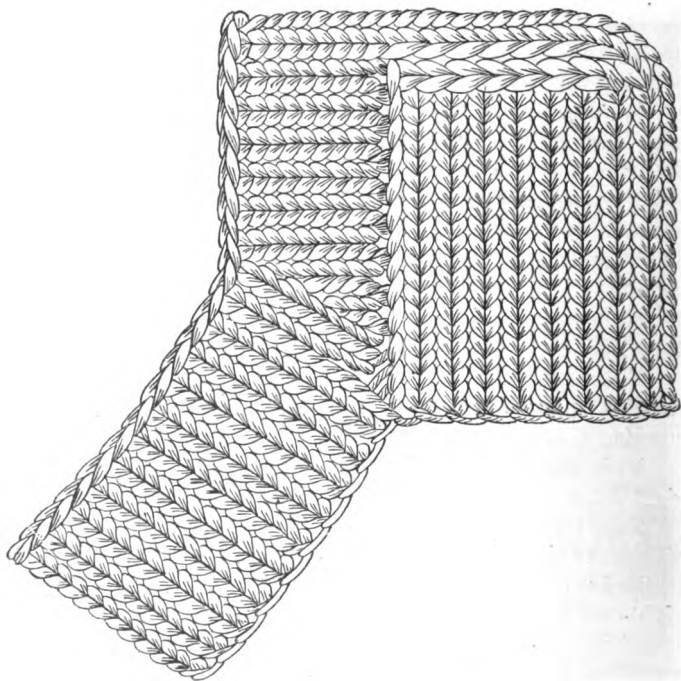


FIG. 347

Now knit two plain rounds, and then decrease again in the same way, and in the same places, as at first. Go on decreasing with two rounds between, till the number of stitches on the two heel needles is the same as on the instep needle.

Knit one plain round after the decreasings are finished and then cast off. (Fig. 347.)

When the gusset heel is used, one plain round between each narrowing is usually sufficient.

Toes.—The part of the foot that exists between the heel and the toes corresponds to and is just the same size round

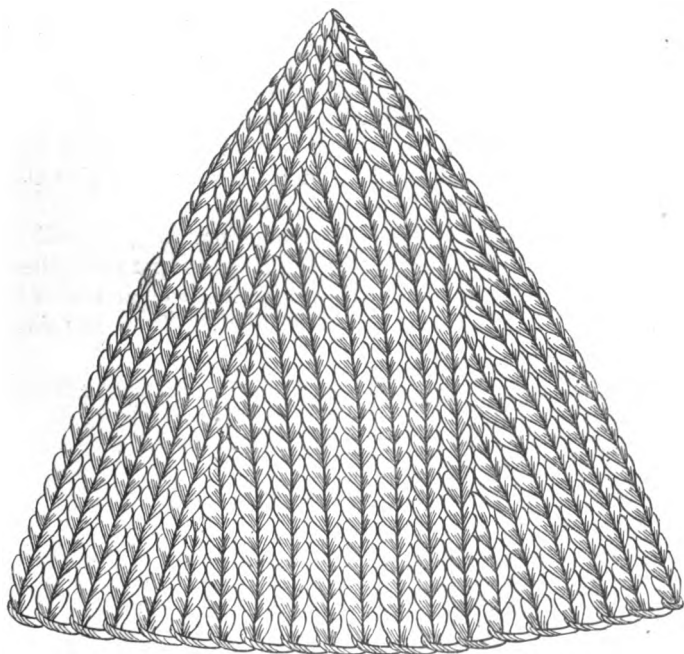


FIG. 348

as the ankle, and consists of so many rounds, according to the size of the foot, of plain knitting. The next and last detail therefore is the *toe*.

This is narrowed off in various ways, each of which is described below.

1. Prepare for the toe by casting on, say, forty stitches on three needles, twenty on one and ten each on the others, and knit four or five rounds to represent the instep. Now divide the whole of the stitches into four, mark the division with a piece of white cotton or coloured wool, and decrease for the toe in these four places by taking two stitches together.

Knit three rounds plain between each decreasing for three times, then two rounds between for three times, and finally one round between, till only three stitches remain. Break off the wool, leaving an end about six inches long. Thread a darning-needle with this end and pass it through the three loops on the knitting-needles. Draw them up tightly and fasten off firmly and securely on the wrong side, with the end neatly darned in.

These three stitches may be cast off, if preferred, by pulling one loop over the other tightly till only one remains, then loosen the stitch, pass the ball through the loop, and draw it in. Break the wool and darn in the end on the wrong side. (Fig. 348.)

2. Divide the number of stitches into sevens and proceed as follows :—

Knit 5, take 2 together, repeat all round.

Knit 5 plain rounds.

Knit 4, take 2 together, repeat all round.

Knit 4 plain rounds.

Knit 3, take 2 together, repeat all round.

Knit 3 plain rounds.

Knit 2, take 2 together, repeat all round.

Knit 2 plain rounds.

Knit 1, take 2 together, repeat all round.

Knit 1 plain round.

Knit 2 together till only 3 remain.

Cast off as in the previous method. (Fig. 349.)

3. The best and most comfortable toe is to decrease it off at the sides. This, too, is the most common method. See that the number of stitches on the two heel needles equals that on the instep needle, and begin to decrease at the end of

the left-hand heel needle, then at the beginning and end of the instep needle, and at the beginning of the right-hand heel needle.

This makes four decreasing in a round.

The same method of decreasing is followed as that in the 'calf' and 'instep gusset.' Those at the ends of the needles are made by taking two together, and those at the beginning by the slip stitch.

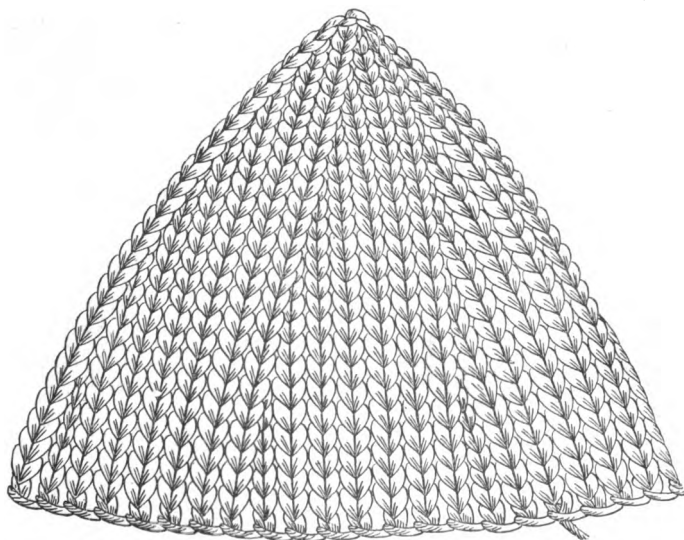


FIG. 349

Start from the top of the heel and knit as far as three from the end, then take two together and knit the remaining stitch. At the beginning of the instep needle knit one, slip one, knit one, pass the slipped stitch over the knitted one, and continue plain knitting till only three stitches remain, knit two together, knit the remaining one.

The fourth decreasing is made at the commencement of the right-hand heel needle. Knit one, slip one, knit one,

pass the slipped stitch over, and continue plain knitting for the rest of the needle.

All the decreasing for the toe are done in the same way.

Knit two plain rounds between each decreasing, and continue till ten or fourteen stitches are left on the instep needle and five or seven on each of the heel needles.

Then put the stitches on the two heel needles on one. All the loops are now on two needles, which lie close together in two parallel lines, with fourteen stitches on each.

Now knit these two lines as one row, passing the working needle through the front loop, and then through the back at the same time, and knit them off. Do the same with the next two stitches, and then there will be two stitches on the right-hand needle. Draw the first stitch over the second, and so cast off the whole ten or fourteen double loops. Pass the wool through the last loop, break it off, and darn in the end on the wrong side. (Fig. 350.)

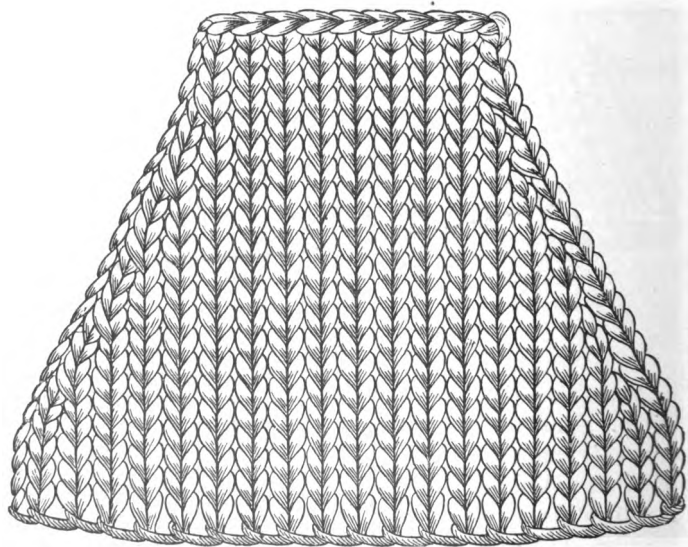


FIG. 350

Another method is to do the decreasings at the beginning of the lines in one round, and then at the ends in the next.

This way, therefore, requires two rounds to complete the four decreasings.

The other details are the same as those in Method 3.

CHAPTER XLI

KNITTED STOCKINGS AND SOCKS

General Remarks—How to Knit Stockings for a Man and Boy—Socks—Scales of Proportion.

BEFORE actually combining the different parts of the stocking to make a whole, it will be well to notice a few general remarks about knitted stockings.

The introduction of knitted stockings into this country took place about the sixteenth century; but among what people knitting first originated is very uncertain, some attributing it to the Scotch, others to the French, while many are of opinion that Spain was the seat of this homely yet very useful occupation. The Spaniards, it is said, learnt it from the Moors, who had first of all been taught by the Arabs.

Concerning its introduction into England, it is said that a young man noticed a pair of hand-knitted stockings accidentally in a shop window. He was struck with the idea, and did not rest satisfied till he had copied a pair exactly like them, which he presented to the Earl of Pembroke, and these were the first knitted woollen stockings made in England.

Queen Elizabeth, too, was graciously pleased to receive a pair of knitted silk stockings from one of her ladies, and she greatly encouraged stocking-knitting.

The manual labour of knitting stockings was soon much lessened by the invention of the stocking frame in 1589 by William Lee, of Woodborough, in Nottinghamshire. He, however, failed to get his machine adopted in England, so he

took it to France, where he received the favour of Henri IV., and here, after some years, he died. Some of his workmen then returned to England and succeeded in setting up and working the machine at Nottingham, ever since which time the stocking trade has formed one of the chief industries of the Midlands.

It is interesting to note that before the introduction of woollen stockings, the English wore coverings for the feet and legs made of leather or cloth. This was cut to the proper shape, and then sewed up and called cloth hose.

Although the shape and fit of the stockings made by the machines are so good, yet many people prefer to knit their own, and experience shows that no stockings or socks are so warm and durable as those knitted by hand.

The following are some general rules that must be observed in knitting stockings and socks:—

1. Stockings must always be made to pass easily over the largest part of the leg, and to come well over the knee.
2. As the leg is much smaller at the ankle than at the 'calf,' the knitting must be shaped by decreasings. These must always be on the seam-stitch needle, and on either side of the seam.
3. Some people think it necessary to increase as well as to decrease to give a good shape. If so, decrease once, and increase three times before beginning the actual decreasings for the calf.
4. As a rule, leave either five or seven rounds between the decreasings.
5. Never have knots in joining.
6. The heel must be made a good length. The foot is a better shape if the instep gusset is long.
7. The toes may be finished off either outside or inside, but whichever method is chosen, be sure to darn in the end of wool.
8. Use suitable needles and wool. Nos. 14 or 15 needles and 4-ply Scotch fingering, Welsh yarn, or Alloa yarn would do for men's and boys' ordinary wear. Nos. 15

or 16 needles and 3-ply Scotch fingering, Beehive, or German yarn would be suitable for women's and girls' ordinary stockings. Nos. 16 or 17 needles would be used for fine merino wool for summer wear.

9. Stockings may be knitted ribbed or plain. The same general directions must be followed, and are equally applicable to each, but in the former, special care is needed with the decreasings for the calf.
10. '*Two purl and two plain*' is a common rib. Three plain and one purl is very pretty, and is more elastic than the former.
11. Only the *instep* of the foot is ribbed in a ribbed stocking. The underneath part and the toes are knitted plain.
12. Avoid ladders in knitting with four needles. Pull the wool tightly at the commencement of the rounds.
13. Stockings of any size may be knitted by obtaining a good pattern and copying it, either by counting the stitches, or by measuring the parts with a tape measure, or by knowing the length measurement of the foot. (See page 303.)
14. Always have the same number of stitches on the needles for the instep as for the ankle.
15. When a stocking is being knitted, always stop at the seam-stitch when doing the leg, and fold it down by the seam with the four needles in the work.
16. Stop in the middle of the instep needle when doing the foot.

Directions for Knitting a Man's Stocking: Materials required.—A set of No. 14 knitting needles, 10 ozs. of 4-ply Scotch fingering of any suitable colour, or of heather mixture. If any wool is over, it will do nicely for mending.

Cast on 109 stitches—36—36—37.

Knit about an inch of two plain and two purl as a heading, and then 144 rounds to the first narrowing.

Now knit the 16 narrowings with six rounds between each. This reduces the stitches from 109 to 77.

As the stitches are being taken in, slip two or three from

each of the other needles on to the seam-stitch needle from time to time, in order to make the knitting more comfortable to hold.

When the decreasings are completed, knit 54 rounds quite plain, with the exception of the seam-stitch, which must be purled in each round.

Now arrange the stitches for the heel, so that a half of the whole number is on the seam needle. In this instance there must be 39 on it and 19 on each of the other two.

Now do the straight piece for the heel by knitting backwards and forwards in rows of plain and purl alternately, till there are 19 slipped stitches up the sides, and then turn it for a Dutch heel.

Take up the stitches at the side, divide the number of heel stitches between the two heel needles, and then do the decreasings for the instep gusset.

When the stitches on the heel needle are the same number as those on the instep needle, knit 60 rounds perfectly plain, and decrease for the toe, till the stitches are reduced to 7, 7, 14—*i.e.* 28 in all. Arrange the loops on two needles and cast off. (Fig. 351.)

The following original scale for knitting stockings and socks may be found useful ; but it must be remembered that, as no two people are exactly alike, and that they are not all made to standard measurements, the scale must be *adapted* to individuals.

For instance, a person may have a short foot and long leg, and *vice versa*, when in the case of the one the calculations for the leg may not be long enough, and in that of the second they may be too long. In such cases, the part above the first narrowing should be lengthened or shortened, and this would probably be the only alteration needed.

Two measurements are absolutely necessary to know, and from these all the other calculations are made :—

1. The length of the foot.
2. The size round of the leg just below the knee. This is generally about $1\frac{1}{2}$ times the length of the foot.

Having obtained these, make the following calculations :—

1. Length of leg = $2\frac{1}{2}$ times the length of the foot.
2. Length to the first narrowing = $1\frac{1}{3}$ times the length of the foot.

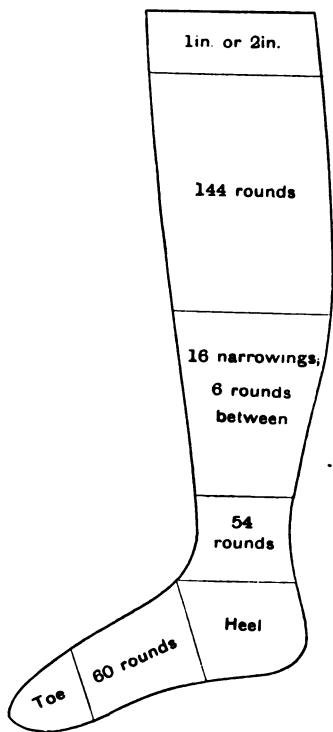


FIG. 351

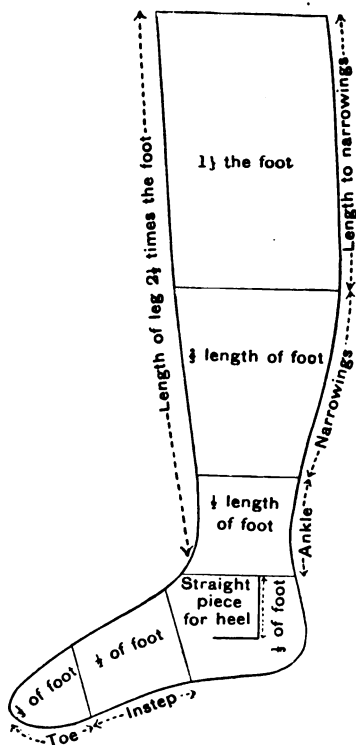


FIG. 352

3. Length from the last narrowing to the heel = $\frac{1}{2}$ the length of the foot.
4. Length of narrowings = $\frac{2}{3}$ the length of the foot.
5. Length of straight piece for the heel = $\frac{1}{3}$ the length of the foot.

6. Length of the instep $= \frac{1}{2}$ the length of the foot.

7. Length of the toe $= \frac{1}{3}$ the length of the foot. (Fig. 352.)

To Calculate the Number of Stitches to Cast on.—Reckon 7 stitches to the inch width-wise, and 14 stitches lengthwise. Obtain the measurement of the leg just below the knee and multiply these inches by the number of stitches to an inch $= 7$. Thus, if the knee measurement $= 12$ inches, the number of loops to cast on would be $12 \times 7 = 84$.

To Calculate how many Narrowings.—Obtain the size of the leg round the ankle. This is about the same length as the foot. Thus, if the foot is 8 inches long, the ankle will measure about 8 inches round. Multiply this number by 7 (number of stitches to an inch), and this gives the number of stitches required for the ankle $= 56$.

The difference between this number and that cast on at first gives the number of stitches to be decreased. $84 - 56 = 28$.

As each decreasing means the reduction of two stitches, this allows 14 decreasings.

To Calculate how many Rows between the Narrowings.—The length of the leg is $2\frac{1}{2}$ times that of the foot ($8 \times 2\frac{1}{2} = 20$ inches). The top of the stocking takes 11 inches and the ankle part 4 inches; $11 + 4 = 15$ inches. This leaves 5 inches to include the decreasings. Now, as there are 14 loops to an inch lengthwise, 5×14 will give the number of rounds in 5 inches $= 70$. Divide the number of rounds by the number of narrowings, and this will give the number of rounds between each narrowing $= 70 \div 14 = 5$. Five plain rounds, therefore, must be knitted between the decreasings.

APPLICATION OF THE SCALE

Calculations for a 6-inch Foot

	Inches
1. Length of leg	= 15
2. Length to first narrowing	= 8
3. Length from last narrowing to heel	= 3
4. Length of narrowings	= 4

Calculations for a 6-inch Foot—(continued)

	Inches
5. Length of straight piece for heel	2
6. Length of instep	3
7. Length of toe	2

Number of stitches to cast on = 63

Calculations for a Foot 8 Inches long

1. Length of leg	= 20
2. Length to first narrowing	= $10\frac{2}{3}$ —11 *
3. Length from last narrowing to heel	= 4
4. Length of narrowings	= $5\frac{1}{3}$
5. Length of straight piece for heel	= $2\frac{2}{3}$
6. Length of instep	= 4
7. Length of toe	= $2\frac{2}{3}$

Number of stitches to cast on = 84.

* Do not work with the fractions. Take the whole number nearest to them.

Calculations for a 10-inch Foot

	Inches
1. Length of leg	= 25
2. Length to first narrowing	= $13\frac{1}{2}$
3. Length from last narrowing to heel	= 5
4. Length of narrowings	= $6\frac{2}{3}$
5. Length of straight piece for heel	= $3\frac{1}{3}$
6. Length of instep	= 5
7. Length of toe	= $3\frac{1}{2}$

Number of stitches to cast on = 105.

Calculation for a Man's Stocking 11-inch Foot

1. Length of leg	= $27\frac{1}{2}$
2. Length to first narrowing	= $14\frac{2}{3}$
3. Length from last narrowing to heel	= $5\frac{1}{2}$
4. Length of narrowings about	= $7\frac{1}{2}$
5. Length of straight piece for heel	= $3\frac{2}{3}$
6. Length of instep	= $5\frac{1}{2}$
7. Length of toe	= $3\frac{2}{3}$

Number of stitches to cast on = 115.

X

Socks are knitted on exactly the same lines as stockings, the only difference being in the length of the leg. Three or four decreasings are all that are necessary, and the heading, or welt as it is called, is generally about three inches in length.

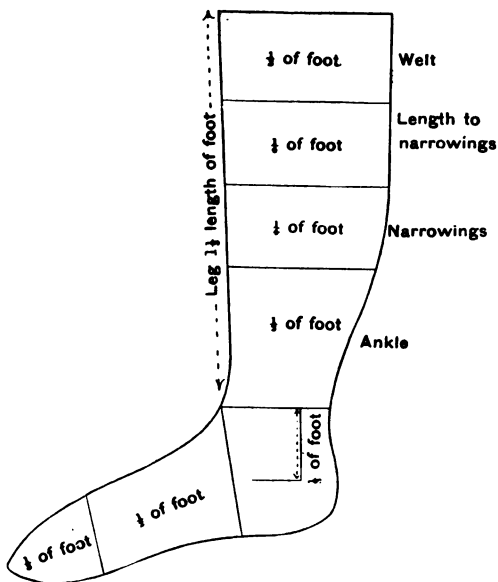


FIG. 353

The following is the scale from which the socks may be knitted:—

1. Length of leg = $1\frac{1}{4}$ the length of the foot.
2. Length of the welt = $\frac{1}{4}$ the length of the foot.
3. Length to the first narrowing = $\frac{1}{4}$ the length of the foot.
4. Length from the last narrowing to the heel = $\frac{1}{2}$ the length of the foot.
5. Length of narrowings = $\frac{1}{4}$ the length of the foot.
6. Length of straight piece for heel = $\frac{1}{3}$ the length of the foot.
7. Length of the instep = $\frac{1}{2}$ the length of the foot.
8. Length of the toe = $\frac{1}{3}$ the length of the foot. (Fig. 353.)

The following are the calculations for a man's sock, the length of the foot being 11 inches :—

	Inches
1. Length of leg	= $14\frac{3}{4}$
2. Length of welt	= $3\frac{3}{4}$
3. Length to first narrowing	= $2\frac{3}{4}$
4. Length from last narrowing to heel	= $5\frac{1}{2}$
5. Length of narrowings about	= $2\frac{3}{4}$
6. Length of straight piece for heel	= $3\frac{3}{4}$
7. Length of instep	= $5\frac{1}{2}$
8. Length of toe	= $3\frac{3}{4}$

**DIRECTIONS FOR KNITTING A BOY'S STOCKING
WITHOUT USING THE SCALE. AGE ABOUT 12.**

Cast on 80 stitches—*i.e.* 28 on two needles and 24 on the other. It can be knitted either plain or ribbed, but the following directions are for a ribbed stocking :—

1. Rib 40 rounds for the heading or welt. This may be done in a different rib to the rest of the stocking. Thus, if the welt is knitted 2 plain and 1 purl, the rest of the stocking may be 3 plain and 1 purl, or it may be the other way about.
2. Rib 120 rounds.
3. Decrease 8 times and knit 5 rounds between each narrowing, and so reduce the number of stitches on the needles to 64.
4. Rib 60 rounds without decreasing at all.
5. Arrange the stitches for the heel with 32 on the back or heel needle, and 16 on each of the other two.
6. Rib the straight piece for the heel till there are 16 chain loops up the side and then turn a Dutch heel.
7. Take up the stitches at the sides and arrange the loops on the needles, and knit 1 round, ribbing the instep only.
8. Knit the gusset at the instep, by doing so many decreasing with 2 rounds between each, as will reduce the number on the heel needles to that on the instep needle.

9. Knit 60 rounds (the heel needles plain and the instep ribbed).
 10. Narrow off for the toe by decreasing at the sides. Knit the whole of the toe plain, and do 2 rounds between each narrowing.
 11. Cast off when the stitches are reduced to 5, 5, 10.
- N.B.—Details of knitting the parts have been given previously.

CHAPTER XLII

KNITTED GLOVES, MITTENS, CUFFS, MUFFLERS, AND LACE

It is an exceedingly useful accomplishment to be able to knit warm comfortable garments other than stockings, for winter wear.

The following are directions for making a few of the most common articles :—

First and foremost come the gloves.

A difficulty often exists in not knowing how many stitches to cast on. This may be found out by applying the same principle of measurement as for the stockings.

Find the length round the wrist, and allow an inch extra. Reckon 8 stitches to an inch, and multiply the number of inches by the number of stitches to an inch. Thus, supposing the wrist measurement to be 5 inches, the number of stitches to cast on would be $6 \times 8 = 48$.

The length of the glove may be divided into three parts—the cuff or wristlet, the palm, and the middle finger. The outside length of the middle finger will give the length of each of the other two parts.

If this calculation is considered rather long for the cuff, it can easily be shortened by knitting a less number of rounds.

Gloves may be knitted plain, ribbed, or by a fancy pattern. Two rounds all plain and the next, 1 plain and

1 purl, is an easy and pretty pattern. If this is used, three rounds—*i.e.* 2 plain rounds and 1 round, 1 plain and 1 purl—form what is termed a 'knot.'

Directions for Knitting a Woman's Glove.—Take the wrist measurement as 6 inches, allow one inch extra, and then multiply by 8. This gives the number of stitches to cast on to be 56. Knit the length of the middle finger 2 plain and 2 purl for the cuff.

The first 4 on the first needle forms the base from which to build the thumb, and in the increasings that must perforce be made, care must be taken to keep the pattern as clear and correct as possible. All the extra stitches are made on the pattern round.

Before beginning to increase at all, knit 2 knots—*i.e.* 6 rounds—and mark the 4 for the thumb by purling the second and fourth stitches of the first needle on *every* round.

Now knit 2 plain rounds, and on the third knot, which is the ninth round, knit 1 purl, increase 1 by knitting into the loop at the bottom of the stitch to be knitted (see page 272), and then into the actual stitch, thus making 2 plain stitches. This is the first increase for the thumb.

Knit another knot, and then increase 1 again, raising a purl stitch between the two plain ones. Knit another knot, and then increase at each side, by raising 1 out of the plain stitch that forms the edge of the increasings. The line to do this will be—knit 1, purl 1, knit 1, make 1, purl 1, make 1, knit 1, purl 1, and so on according to the pattern. This gives 2 plain at the beginning and end of the thumb, gore, or gusset.

For the next increasing, make a purl stitch between these two plain stitches.

The increasing on the right is made after the first stitch of the gore is knitted, and on the left before the last knit stitch is done.

Continue to knit the gore in this way till there are 15 stitches forming the gore—*i.e.* enclosed between the two lines of purl stitches marking the thumb.

Knit 2 knots without increasing at all, and then arrange the stitches for the thumb.

Put the first two stitches of the thumb needle on to the right-hand palm needle. Then knit off 15 and cast on 7, making in all 22 stitches. Arrange these on three needles 8, 8, 6, and join them into a round, and continue the pattern for 13-15 knots. Narrow off for the top by taking 2 stitches together at the beginning and ending of the needles till there are six stitches remaining. Break off the wool, and thread a darning-needle with the end. Thread on the stitches and draw them up tightly, turn the thumb to the wrong side, and darn in the end firmly and securely.

It is convenient when knitting the thumb to thread the stitches of the hand on to a piece of coarse wool or knitting-cotton instead of keeping them on the needles. This prevents the loops from dropping, and the work is more comfortable to handle.

If, however, the needles remain in the hand part, 6 are necessary for knitting gloves, 4 for working the thumb and afterwards the fingers, and 2 to hold the stitches of the hand.

The thumb being finished, proceed with the hand. Take up the 7 stitches that were made extra for the thumb, arrange these and the rest of the hand loops on 4 needles, for the 7 made loops to be at the *end* of a needle, and knit the rest of the hand. This will be for 9 knots. Then arrange for the fingers.

Count the stitches, and place half on one needle and half on the other. See that the 7 made stitches for the thumb are at the end of the front needle—*i.e.* the one nearest the worker. All the stitches are now on two needles only, *and they must be kept in this position.* This must be remembered specially, if the needles are taken out and the loops threaded.

For the first finger take 8 stitches from the front needle nearest the thumb, then 8 from the back, and cast on 4. Arrange these on 3 needles, join into a round and knit as before for 16-18 knots, after which fasten off like the thumb.

For the second finger take 6 stitches from the front needle, take up 4, then take 8 from the back needle and cast on 4. Arrange them on three needles and knit for 17-19 knots and then cast off.

For the third finger take 6 again from the front needle, take up 4, then 8 from the back needle and cast on 4. Arrange them on three needles, and knit for 16-18 knots, and cast off. The only difference made in the middle and third fingers is in the length.

For the little finger take up the four between the fingers and arrange them with the remainder of the hand loops on three needles and knit for 12-14 knots, and cast off as usual.

All the ends of wool must be carefully darned in.

The stitches are disposed of as follows :—

56 cast on—1 taken away for the thumb and 55 remain.

7 stitches are made for the hand, and this makes 62.

16 are taken for the first finger.

14 are taken for the second finger.

14 are taken for the third finger.

18 are taken for the fourth finger.

This glove is for the left hand.

The right hand is done in exactly the same way, except that the thumb is built on the 4 stitches at the **end** of the first needle instead of at the beginning, and the 7 made stitches must be at the **commencement** of the front needle when they are arranged for the hand instead of at the end.

These directions are equally suitable for a man's glove if knitted with coarser wool and needles.

No. 16 needles for girls and women's gloves and No. 14 for a man's are suitable. The wool is a matter of choice.

Very little difference, if any, would be made in this size for a girl. The only alteration that may be necessary would be in the length of the fingers. Knitting is so elastic that it expands or contracts as the case might be.

Mittens.—These are knitted in the same way as gloves, with the omission of the fingers, and the thumb cast off when it is about three-quarters of its length.

They are often made in fancy stitches, and two-colour wools are frequently introduced. For ordinary use, however, they are best made in plain patterns and in one colour. Care must be taken in knitting the gusset for the thumb to keep the pattern.

The following is a neat stitch for mittens after the ribbing for the cuff is completed :—

- * Knit 1 plain round, then 3 rounds 1 plain and 1 purl.
Repeat from *

or

- * 1. Knit 2, purl 2 all round for 2 rounds.
2. Purl 2, knit 2 all round for 2 rounds. Repeat from *

or

- 1. Knit 2, purl 2 for 1 round.
2. Purl 2, knit 2 for 1 round.
3. Knit 2, purl 2 for 1 round.
4. Knit the whole round. Repeat from *

There are many fancy openwork stitches that might be used for mittens, but they are not so suitable for the purpose as the plain stitches.

Sometimes mittens are made with only a hole for the thumb. In that case the knitting must be done in rows backwards and forwards from the end of the needle till the hole is large enough, then continued in rounds till the mitten is long enough.

Cuffs or Wristlets.—These are very useful to keep the wrists warm, and are knitted in a variety of ways.

1. Cast on a sufficient number of stitches to give the depth of the cuff, and then knit backwards and forwards till it is long enough to go round the wrist, then cast off and sew the two ends together. This is very simple, but it makes a very nice-fitting and neat-looking cuff. It may be ornamented by first of all threading some steel beads on to the wool

before knitting, and then at the wrist end to push the beads on one at a time, to form a pattern, which can be varied as the knitter likes.

2. Cast on a number of stitches and knit with four needles 2 purl and 2 plain the length required. Then instead of casting off increase on those stitches and knit a frill. This makes a pretty finish to the cuff.

To Knit the Frill.—Increase 1 between each pair of stitches by taking up the wool between the loops on the left-hand needle and knit it like a new stitch, keeping the rib as before. This makes 3 plain and 3 purl. Knit 3 rounds like this, and then increase 2 in each rib, 1 on either side of the centre loop, in the same way as before.

The rib is now 5 plain and 5 purl. Knit 3 rounds and increase 2 more in each rib, this time immediately after the first and before the last stitch in each rib. Do the next three rounds with 7 plain and 7 purl, and then cast off.

N.B.—Little holes will exist in every place where an increase was made.

3. Cast on a certain number of stitches divisible by 2 and work again with four needles. First do 4 rounds all purl, then 4 rounds all plain, and then another 4 all purl for a heading.

Commence the pattern for the cuff. Make 1, take 2 together all round. Continue this till the cuff is long enough, and finish off in the same way that it was begun.

Mufflers.—These are usually knitted with bone needles. The wool is a matter of choice. Fleecy wool makes a very thick warm muffler. They are made of various widths and lengths. It is better not to make them too wide, but they should be long enough to go twice round the neck with ends of a very fair length. The ends are finished off with a fringe. Either of the following fancy stitches is suitable for a muffler.

1. **Brioche Stitch.**—This is pretty and easy, and has the advantage of being both sides alike. The rule is :—Make 1 (thread forward), slip 1 (as for a knit stitch), knit 2

together. (Fig. 333.) Continue this backwards and forwards till the scarf is sufficiently long; cast off. Make the fringe by winding some wool on a cardboard and cutting it into equal lengths. Take 1 or 2 or 3 for each knot of fringe, and fold them in two with the ends even. Then place the loop on the edge of the end of the scarf,

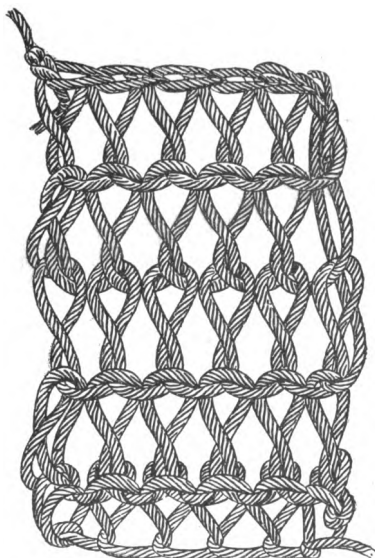


FIG. 354

with the ends of the wool from the body, and hold the loop in place with the left thumb. Take a crochet-needle, pass it between the threads of the loop through the scarf, and then draw the ends through to face the worker.

Take hold of them with the right hand and draw them up tightly.

2. Spiral Stitch. —

This is also both sides alike, and is easy to do. Commence in the usual way, using bone needles and wool that is not particularly fine. Then slip the first stitch, and for

the next, insert the needle as for a knit stitch, but instead of putting the wool between the points of the needles, first of all pass it round the two, then round the one as usual, draw the loop through and slip off the stitch from the left-hand needle. Continue this backwards and forwards till the scarf is long enough. Fasten off, and complete the garment as usual. (Fig. 354.)

3. **Double Knitting.**—This makes a very warm thick muffler, and the scarf is really double and both sides alike.

Cast on any number of stitches, and use bone needles, with a moderately coarse wool; fleecy wool is very suitable.

Method.—1. Bring the wool forward.

2. Slip 1 as a knit stitch.

3. Pass the wool back.

4. Knit 1, putting the wool twice round the needle instead of once.

Every row is knitted in the same way till the scarf is long enough.

Lace.—It is exceedingly useful to be able to knit lace. Although it comes rather under the heading of ‘Fancy Work,’ yet because it can be so well utilised, a few patterns are given, so that the knitter may be encouraged to make her own lace to trim her underlinen.

Some people may prefer crochet lace, but the knitted lace will form a nice variety. It is very strong and durable, and girls are greatly pleased when they are allowed to learn it. They are able to use up their odd minutes in a very profitable way.

No. 1. Leaf-pattern Edging.—Materials: Crochet cotton No. 16; knitting-needles No. 17. Cast on 10 stitches.

First Row.—Knit plain.

Second Row.—Slip 1, knit 2, make 1, knit 2 together, make 1, knit 2 together, make 1, knit 2 together, make 1, knit 2 together, make 1, knit 1.

Third Row.—Knit 8, make 1, knit 2 together, knit 1.

Fourth Row.—Slip 1, knit 2, make 1, knit 2 together, knit 1, make 1, knit 2 together, make 1, knit 2 together, make 1, knit 1.

Fifth Row.—Knit 9, make 1, knit 2 together, knit 1.

Sixth Row.—Slip 1, knit 2, make 1, knit 2 together, knit 2, make 1, knit 2 together, make 1, knit 2 together, make 1, knit 1.

Seventh Row.—Knit 10, make 1, knit 2 together, knit 1.

Eighth Row.—Slip 1, knit 2, make 1, knit 2 together, knit 3, make 1, knit 2 together, make 1, knit 2 together, make 1, knit 1.

Ninth Row.—Knit 11, make 1, knit 2 together, knit 1.

Tenth Row.—Slip 1, knit 2, make 1, knit 2 together, knit 4, make 1, knit 2 together, make 1, knit 2 together, make 1, knit 1.

Eleventh Row.—Knit 12, make 1, knit 2 together, knit 1.

Twelfth Row.—Slip 1, knit 2, make 1, knit 2 together, knit 5, make 1, knit 2 together, make 1, knit 2 together, make 1, knit 1.

Thirteenth Row.—Cast off 6 stitches, knit 6, make 1, knit 2 together, knit 1. There will now be 10 stitches on the needle as at first. (Fig. 355.)

Repeat from the second row, including it.

N.B.—This pattern may be made wider or narrower as the knitter likes. To make it narrower do not increase so many stitches, and to make it wider go on increasing till the pattern is of the required depth.

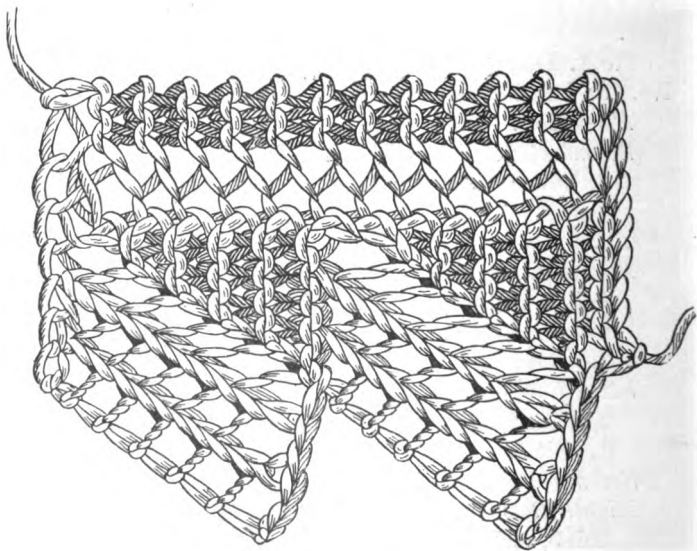


FIG. 355

No. 2. **Ladder Edging.**—Materials: No. 16 crochet cotton and No. 17 needles. Cast on 9 stitches.

First Row.—Knit 9 plain.

* *Second Row.*—Slip 1, knit 2, make 1, knit 2 together, knit 3, make 1, knit 1.

Third Row.—Slip 1, knit the remainder plain.

Fourth Row.—Slip 1, knit 3, make 1, knit 2 together, knit 3, make 1, knit 1.

Fifth Row.—Slip 1, knit the remainder.

Sixth Row.—Slip 1, knit 4, make 1, knit 2 together, knit 3, make 1, knit 1.

Seventh Row.—Slip 1, knit the remainder.

Eighth Row.—Slip 1, knit 5, make 1, knit 2 together, knit 3, make 1, knit 1.

Ninth Row.—Slip 1, knit the remainder.

Tenth Row.—Slip 1, knit 6, make 1, knit 2 together, knit 3, make 1, knit 1.

Cast off 5 and knit the remainder plain. (Fig. 356.)

Repeat from *

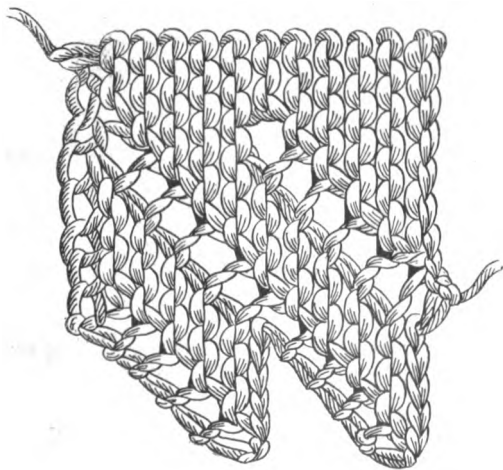


FIG. 356

No. 3. **Open Pattern.**—Materials : Crochet cotton No. 18 or 20 ; needles No. 17. Cast on 5 stitches.

First Row.—Knit plain.

* *Second Row.*—Knit 2, make 1, knit 2 together, make 1, knit 1.

Third Row.—Knit plain.

Fourth Row.—Knit 3, make 1, knit 2 together, make 1, knit 1.

Fifth Row.—Knit plain.

Sixth Row.—Knit 4, make 1, knit 2 together, make 1, knit 1.

Seventh Row.—Knit plain.

Eighth Row.—Knit 5, make 1, knit 2 together, make 1, knit 1.

Ninth Row.—Cast off 4, knit 4. (Fig. 357.) Repeat from *

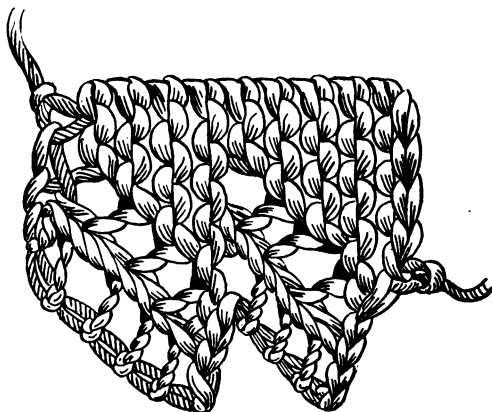


FIG. 357

No. 4. **Wide Edging.**—Materials : Knitting or crochet cotton ; No. 16 needles. Cast on 15 stitches.

First Row.—Knit plain.

Second Row.—Knit 2, make 1, knit 2 together 6 times, make 1, knit 1.

Third Row.—Knit plain.

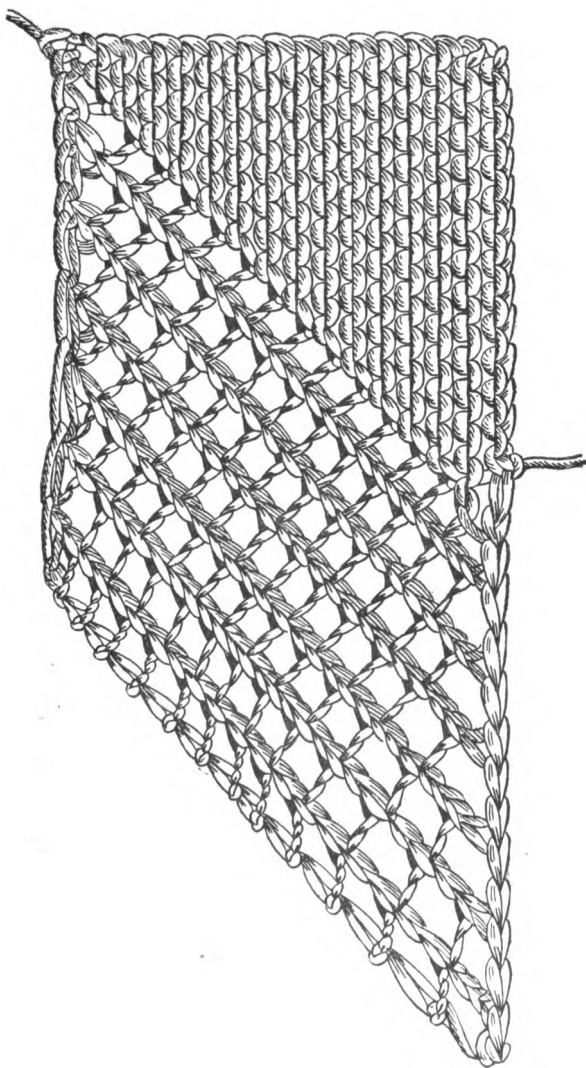


FIG. 358

All the rows with odd numbers are the same.

Fourth Row.—Knit 3, make 1, knit 2*together till 1 remains on the left-hand needle, make 1, knit 1.

Sixth Row.—Knit 4 and then do the same as above.

Eighth Row.—Knit 5 and then do the same as above.

All the even rows are the same, except that 1 extra is knitted at the beginning. Continue this till there are 15 stitches to knit plain at the commencement. Then from the top of the pattern cast off as many stitches as will leave 15 remaining. (Fig. 358.) Repeat from *

No. 5. **Vandyke Pattern.**—Cast on 4 stitches.

* *First Row.*—Knit 2, make 1, knit 2.

Second Row.—Knit 5.

Third Row.—Knit 2, make 1, knit 3.

Fourth Row.—Knit 6.

Fifth Row.—Knit 2, make 1, knit 4.

Sixth Row.—Knit 7.

Seventh Row.—Knit 2, make 1, knit 5.

Eighth Row.—Knit 8.

Ninth Row.—Knit 2, make 1, knit 6.

Tenth Row.—Cast off 5, knit 3 (fig. 359), and repeat from *

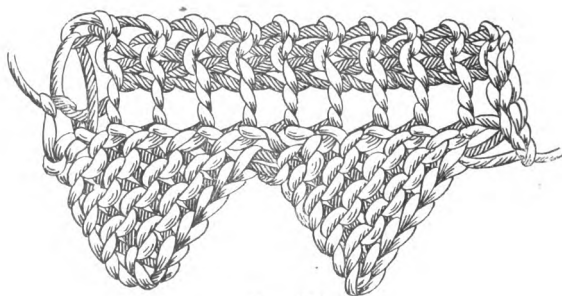


FIG. 359

CHAPTER XLIII

VARIOUS USEFUL GARMENTS

Babies' Boots—Gloves—Shirt—Hug-me-tight—School Cap—Knee-cap—Knitted Cord—Kilt Pattern for Petticoat—Woollen Comforter—Raised Leaf—Pattern for Quilt.

Babies' Boots.—No. 1. Materials required: Four needles No. 16, and 1 oz. Andalusian wool, or any of the finer wools that the worker may choose.

1. Cast on 28 stitches.
2. Knit 12 rows, increasing at the beginning of every row till 40 stitches are on the needle.
3. Knit, increasing at the beginning of every other row (toe end), till 46 are made.
4. Leave 30 stitches on another needle, and knit the remaining 16 loops backwards and forwards, increasing every other row (toe end) till there are 25 stitches.
5. Knit backwards and forwards, decreasing every other row (toe end) till 16 stitches are again on the needle.
6. Leave these 16 loops on the needle (or else thread them on a piece of coarse wool or twine to prevent them from dropping), break off the wool, leaving a rather long end, and go back to the 30 on the other needle.
7. Begin at the toe end and knit the following pattern:—
Make 1, slip 1, knit 2 together, make 1, knit 3, repeat from* to the end of the row.
8. Purl the whole row.
9. Same as No. 7.
10. Same as No. 8.

This makes two patterns—*i.e.* 4 rows—a pattern row and a purl row alternately.

11. Knit 15 stitches (toe end) backwards and forwards for 8 patterns, leaving the other 15 stitches on another needle.

12. Cast on 15 stitches (heel end), making in all 30 stitches, and knit 2 patterns, the whole length of 30 stitches, to correspond to the other side.
13. Take the 16 stitches on the toe needle and add them to the 30, and knit backwards and forwards in plain knitting, decreasing at the end of every other row till 40 stitches remain.
14. Knit backwards and forwards, decreasing at the beginning of every row till there are 28 stitches left. Cast off loosely.
15. Take up on the needle with the 15 stitches remaining on it the stitches round the instep—47 in all.
16. Knit 3 plain rows.
17. Knit 1 row of holes—*i.e.* make 1, knit 2 together.
18. Knit 3 plain rows.
19. Knit pattern and purl rows for about 9 patterns until the leg is long enough.
20. Knit 10 rows of 2 purl and 2 plain, and cast off loosely.

These little boots must now be neatly sewn up, the ends of wool darned in, and a dainty little ribbon run through the holes; or, if preferred, a knitted cord may be used, finished off with tiny tassels. They look very pretty when tied up, and are easy to make.

The Cord.—Knit a length on one stitch, or crochet a chain. Make the tassel by winding the wool eight times round the fore and middle fingers of the left hand and break off the wool, leaving an end of about 9 inches.

Slip it off, and hold the loops so made, by the thumb and finger of the left hand, and with the end tie the loops together at the top.

Then just below this point wind the wool round the loops for a few times, thread the end of wool in a darning-needle, secure the bind and pass it through to the top, and it is ready to be sewn to the end of the cord. The opposite ends of the loops must be cut.

No. 2. The same materials are required as for the previous pattern. This time, however, the leg is done first.

1. Cast on 45 stitches.
2. Knit 10 plain rows.
3. Knit a row of holes (make 1, knit 2 together).
4. Knit 10 more plain rows.
5. Knit 60 rows—*i.e.* 30 patterns, in brioche stitch (make 1, slip 1, knit 2 together).
6. Knit 3 rows plain.
7. Knit a row of holes.
8. Knit 3 rows plain.
9. Knit 6 rows more in brioche stitch.
10. Knit 15 (plain knitting), take another needle and knit the next 15.
11. Knit this 15—*i.e.* the middle 15 of the 45—backwards and forwards in brioche stitch for 20 rows, then 6 rows in plain knitting.

Now decrease at the beginnings and ends of every alternate row, and knit till there are 5 on the needle. The alternate row must be knitted plain.

The narrowings at the beginnings of the lines are made as follows:—Slip 1, knit 1, pass the slip-stitch over, and those at the end, by stopping before the last 2 stitches, and knitting 2 together.

The Shoe

1. The knitting-wool is now on the left-hand side of the needle, and the right side of the knitting is towards the worker. With another knitting-needle take up 18 stitches down the left-hand side of the instep. Knit these off with the toe needle and also the 15 waiting on the other left-hand needle. Then slip the first stitch and knit back all those stitches as far as the toe, when 18 more stitches must be taken up on the right-hand side of the instep. Knit these and the remaining 15, to correspond with the left-hand side, and there will be 71 stitches on the needle, and the knitting-wool at the right-hand end of the needle.

2. Knit 10 plain rows, and the wool is again at the end of the right-hand needle, with the right side of the knitting to the worker.
3. Knit plain 29 stitches, take 2 together, knit 9, take 2 together, knit 29.
4. Knit plain the whole row.
5. Knit 29, take 2 together, knit 7, take 2 together, knit 29.
6. Knit plain.
7. Knit 29, take 2 together, knit 5, take 2 together, knit 29.
8. Knit plain.
9. Knit 2 together, knit 27, take 2 together, knit 3, take 2 together, knit 27, take 2 together.
10. Knit plain.
11. Knit 2 together, knit 26, take 2 together, knit 1, knit 2 together, knit 26, take 2 together.
12. Knit plain.
13. Knit 2 together, knit 25, knit 2 together twice, knit 24, knit 2 together.
14. Knit plain. Cast off loosely.

The foot and leg must now be neatly sewn up and the ends nicely darned in. A ribbon, or cord and tassels, must be run through the holes at the ankle to tie in front.

The ten rows at the top of the leg may be turned over on to the leg, and finished off in the same way as the ankle, with a ribbon or cord through the holes, and tied in front. Another way to finish off the top is to do a piece of loop knitting and sew it on the rows of plain knitting. This gives a pretty appearance to the boot, and is done as follows:—

1. Cast on 5 stitches, knit off the first row.
2. Put the needle in as for knitting, and pass the wool over the right-hand needle and round the left forefinger for three times, then put the wool between the needles as usual, and draw all the threads through the left-hand loop. Do the same for 5 stitches.
3. Pull down the loops with the thumb and forefinger of the right hand and knit off the stitches plain.
4. Same as No. 2. Continue in the same way, making a

row of loops and knitting a plain row, till it is long enough. Then neatly sew it on to the plain knitting at the top of the boot.

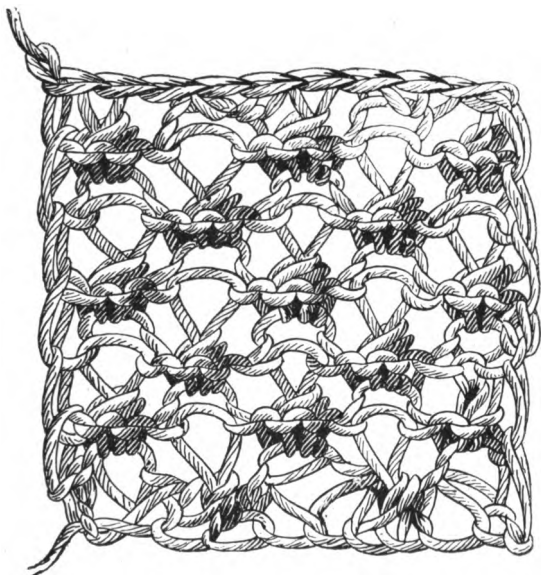


FIG. 360

N.B.—The ‘three-in-one stitch’ makes a very pretty pattern suitable for babies’ boots. It is knitted as follows :—

First Row.—Slip 1, and in the next stitch * knit 1, bring the wool forward and purl 1, pass the wool back and knit 1. These three stitches must be done before the left-hand loop is slipped off. Bring the wool forward, and purl the next three stitches together. Put the wool back, and repeat from * to the end of the row.

Second Row.—Purl the whole length.

Third Row.—Slip 1, bring the thread forward, purl 3

together, pass the wool to the back and knit 1, purl 1, knit 1 in the next stitch.

Fourth Row.—Purl.

The knitter must be careful that the pattern rows alternate in the method of beginning. One row must begin with 3 in 1 and the next with 1 in 3. This pattern is sometimes called the 'Trinity Pattern.' (Fig. 360.)

Babies' Gloves.—No. 16 needles; 1 oz. of white Andalusian wool. Cast on 40 stitches, 12 on two needles and 16 on the other.

1. Knit the cuff in 2 plain and 2 purl for 30 or 35 rounds.
2. Knit 2 knots—a knot equals 3 rounds, 2 rounds plain and the next 1 plain and 1 purl.
3. The first 4 stitches on the first needle will form the foundation on which to build the thumb. Knit the first one as a beginning always, purl the second and fourth to mark the thumb, and increase for the gore on the third loop, which is a knit stitch.
4. Increase for the first time by knitting into the loop at the bottom of the stitch to be knitted (really the loop in the previous row), and then into the actual stitch, so making 2 plain stitches.
5. Knit a knot, and then increase again by raising a purl-stitch between the 2 plain ones.
6. Knit another knot, and then increase at each side of the gore on the right by knitting 1 and making 1, and on the left by making 1 immediately before the last stitch of the gore is knitted. Be careful to knit in the pattern as soon as possible. The irregularities must come at the sides of the gore, but they are not distinguishable when the glove is finished.
7. When the gore is increased to 13 stitches, exclusive of the 2 purl stitches at the sides, do one knot without increasing, then cast on 3 new stitches and arrange them on 3 needles and join into a round.
8. Knit about 6 knots and then narrow off till 7 or 4 stitches remain, by taking 2 stitches together at the begin-

ning of the needles. Do 1 knot **between** each decreasing.

N.B.—Seven stitches remaining **do not** make the thumb so pointed as when only 4 are left.

9. Now arrange **for** the hand. Take up the 3 extra stitches **for** the thumb and do 6 knots, or more if **required**.
10. Arrange the stitches similarly to the toe of a stocking. The needle for the back of the hand must correspond to the instep needle, and should have half the number of stitches on it, and the palm of the hand will be the same as the heel, so the other half of the loops must be on 2 needles, the 3 extra ones taken up being the last 3 on the left-hand needle for the left hand, and the first 3 on the right-hand needle for the right hand.
11. Decrease in every knot at the end of the left-hand palm needle, at the beginning and end of the back needle, and at the beginning of the right-hand palm needle.
12. Keep the pattern as distinct as possible, and continue this till there are 16 (8, 4, 4) stitches remaining.
13. Break off an end of the wool, thread a darning-needle with it and take off the stitches; draw them up tightly, and securely darn in the end on the wrong side.

N.B.—The cuff may be ornamented by loop knitting and the hand may be knitted with 8 knots and narrowed to 24 (12, 6, 6,) if preferred.

Baby's Shirt.—Materials required : Shetland or Andalusian wool and No. 18 knitting-needles. (The materials must be *very fine* and soft, whatever the choice may be.)

1. Cast on 180 stitches.
2. Knit 2 plain and 2 purl for 200 rows.
3. Knit 48 stitches, 2 plain and 2 purl, cast off loosely 84 stitches and knit the remaining 48, 2 plain and 2 purl, keeping the correct rib of course.

4. Knit this second 48 stitches 2 purl and 2 plain for 72 rows, then break the wool on the outside of this strip, which forms the shoulder-strap. Slip these 48 stitches on to another needle, or on to a piece of coarse wool, to prevent the stitches dropping.
5. Now begin to knit the other shoulder-strap. Commence on the inside of the 48 by putting the needle into the first stitch, and the wool from the ball round it, and pass the loop through. Now make a double thread with the short end and that from the ball, and knit the remainder of the stitches with double wool.
6. Drop the short end, and knit with single thread 2 plain and 2 purl backwards and forwards, till the strap is long enough.
7. Arrange for the last line to be finished on the inside, then turn the work and cast on 84 stitches, and knit on to this the 48 stitches of the other shoulder-strap.
8. The work is now straightforward, and another 200 rows must be knitted in 2 plain and 2 purl to correspond with the other side. When beginning this row, use double wool with the end from the strap for the width of the strip, and then drop the short end and proceed with single wool.

The sides must now be neatly sewn up, leaving the arm-holes, into which the sleeves must be sewn. A crochet edge might be worked round the neck to give it a finish, through which a ribbon or silk lace should be run. It can then be drawn up to fit comfortably.

The Sleeves.—Cast on 120 stitches and knit 30 rows, 2 purl and 2 plain. Form the sleeve with this strip by putting the width along the length and sewing it. The longer side must be sewn into the garment. These directions are for very fine materials and moderately tight knitting.

Women's and girls' singlets may easily be made in the same way, but coarser wool and bone needles would then be

used. A much less number of stitches would be required under these circumstances.

They may also be made in two pieces, when a half of the right and left shoulder-strap would be attached to each of the back and front body parts. The shoulder-straps would, in this case, be joined on the top. This would be the only difference.

A Hug-me-tight.—Materials required: Double Berlin or fleecy wool, Scotch fingering or Alloa yarn; a pair of bone needles, No. 9.

1. Cast on 40 stitches.
2. Knit 100 rows plain knitting.
3. Cast on 40 stitches more, making 80 in all.
4. Knit 80 plain rows.
5. Cast off the 40 loops last put on the needle.
6. Knit the remaining 40 stitches for 100 rows to correspond with the other end.
7. Put the garment together by placing the ends—*i.e.* the stitches first cast on and last cast off—to the sides—*i.e.* where the long rows began and were completed—and neatly and firmly sew them together. The ends must not be twisted or turned over, but turned round to meet these edges.
8. The holes formed by this arrangement are the arm-holes, and must be finished off by a neat little crochet edging. Finish all the edges in the same way.
9. Allow about 9 inches on either side of the centre of the back for the neck, and sew on ends of ribbon of the same colour to fasten it. About 6 inches below this sew on another pair of ribbon strings, and the garment is completed. This makes a very warm, comfortable, and useful article to wear over the dress under a loose cloak or mantle.

A School Cap.—Materials required: Fancy wool, or Scotch fingering, and No. 12 steel needles, or fine bone needles.

1. Cast on 80 stitches, and knit a length like a garter sufficiently long to go round the head.
2. Cast off, and neatly sew the two ends together.
3. Whip one of the edges all the way round and draw it up tightly, and secure it firmly and neatly. Cover a button with a piece of knitting and sew it on the top to finish, or make a tassel or pompon for the same reason.
4. Roll up the other edge to form a fold round the head. This is a warm and useful turban cap for school, travelling, or even cycling.

Knee-caps.—Materials required: Fleecy wool, or double Berlin; No. 12 needles or bone needles.

1. Cast on 16 stitches.
2. Knit in plain rows and increase at the beginning of every row till 20 stitches are on the needle.
3. Knit 24 plain rows.
- * 4. Knit 11 and increase 1, knit the remainder. Repeat from * till there are 70 stitches on the needle.
5. Knit 3 plain rows.
- * 6. Knit 11, and decrease 1, knit the remainder. Repeat from * till 20 stitches are again on the needle.
7. Knit 24 plain rows.
8. Decrease at the beginning of each row till 16 loops remain, and cast off.
9. Sew the ends together, and the result is a very comfortable little article for old age.

N.B.—The ends and sides may be ribbed if preferred, the cap only being plain knitted.

Knitted Cord or Lace.—Materials required: Wool or knitting cotton and No. 14 needles.

1. Cast on 3 or 4 stitches, and knit them off once.
- * 2. Pass the stitches to the other end of the right-hand needle, and this needle into the left hand with the wool to the back of the knitting.
3. Draw the wool rather tight, and with the other needle,

knit the stitches off as before. Repeat from * till the cord is long enough.

4. Cast off. This cord is strong and round, and suitable for a stay-lace.

Washing Gloves.—Materials required: Knitting cotton and No. 14 steel needles.

1. Cast on 54 stitches.
2. Knit 20 rows, 2 purl and 2 plain.
3. Knit 24 knots (a knot—3 rounds, 2 plain ones and the next 1 plain and 1 purl).
4. Arrange the stitches as for the toe of a stocking—*i.e.* half the loops on one needle and the other half divided equally on the other two needles.
5. Decrease as for the toe of a stocking at every knot till 12 stitches remain.
6. Cast off as for the toe of a stocking, loosen the last loop, put the cotton through it, and draw it up tightly.
7. Turn the glove to the wrong side and darn in the ends.

These gloves are very useful in many ways, and they are very easy indeed to make.

N.B.—They may be ribbed or knitted plain, just as the worker prefers.

Kilt Pattern for Petticoat.—Materials required: Scotch fingering and two bone needles, No. 9.

Cast on any number of stitches divisible by 10.

First Row.—* Knit 1, purl 9; repeat from * to the end of the row.

Second Row.—* Knit 8, purl 2; repeat from * to the end of the row.

Third Row.—* Knit 3, purl 7; repeat from * to the end of the row.

Fourth Row.—* Knit 6, purl 4; repeat from * to the end of the row.

Fifth Row.—* Knit 5, purl 5; repeat from * to the end of the row.

Sixth Row.—* Knit 4, purl 6 ; repeat from * to the end of the row.

Seventh Row.—Knit 7, purl 3 ; repeat from * to the end of the row.

Eighth Row.—* Knit 2, purl 8 ; repeat from * to the end of the row.

Ninth Row.—* Knit 9, purl 1 ; repeat from * to the end of the row.

One pattern is now complete ; but in order to bring the work back to the starting-point the second pattern must be knitted backwards from 9 to 1 ; then repeat from the first row, but do not repeat the first row or the ninth, and knit

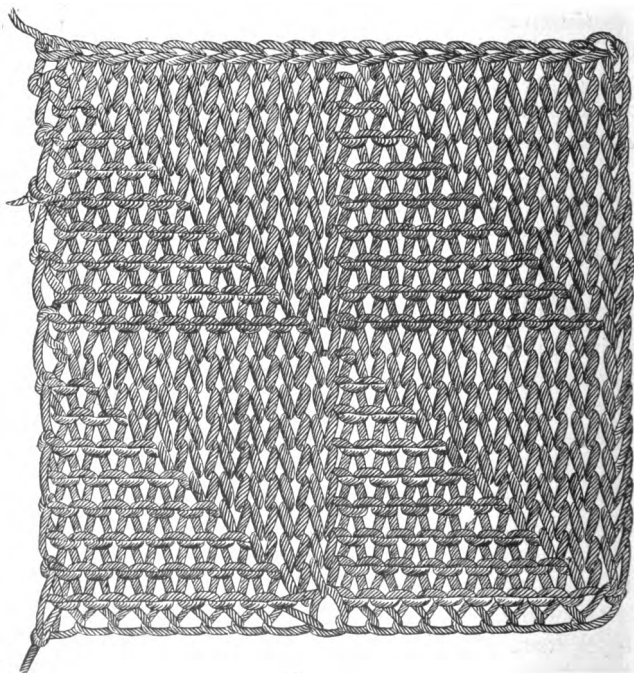


FIG. 361

as many patterns as are required for the length of the petticoat. Knit the petticoat in strips, and for each one cast on such a number of stitches as can be comfortably handled. When the garment is finished it should be rather short, because the knitting so easily stretches, and the weight of it soon lengthens it sufficiently.

Woollen Comforter or Three-cornered Shawl.—Materials required: Double Berlin or fleecy wool or Scotch fingering and two bone needles, No. 9.

1. Cast on 3 stitches and knit off plain.
2. Make one at the end of every other row by knitting into the bottom part of the loop, and then into the actual stitch, and knit backwards and forwards, garter-stitch, till there are 150 stitches on the needle.
3. Knit 6 rows without increasing.
4. Decrease at the end of every other row by taking the last 2 stitches together till 3 loops remain, and then cast off. The decreasings must be made at the same end of the row that the increasings were made.
5. Finish off the edge all round with a crochet edging.

Another Method.—Begin at the point by casting on 3 stitches and increasing at the end of every row till 200 loops are on the needle. Knit 3 plain rows without increasing, and cast off loosely. A fancy pattern could be utilised if desired, and the shawl may be made square by decreasing at the end of every row at its widest part till 3 loops remain. Cast off, and finish either with a fringe or knitted lace.

Raised Leaf Pattern for Quilt.—Materials required: Knitting cotton or wool and two No. 15 steel needles.

Cast on one stitch.

First Row.—Make 1, (wool over the needle), knit 1.

Second Row.—Make 1, knit 2.

Third Row.—Make 1, knit 1, make 1, knit 1, make 1, knit 1.

Fourth Row.—Make 1, knit 1, purl 3, knit 2.

Fifth Row.—Make 1, knit 3, make 1, knit 1, make 1, knit 3.

Sixth Row.—Make 1, knit 2, purl 5, knit 3.

Seventh Row.—Make 1, knit 5, make 1, knit 1, make 1, knit 5.

Eighth Row.—Make 1, knit 3, purl 7, knit 4.

Ninth Row.—Make 1, knit 7, make 1, knit 1, make 1, knit 7.

Tenth Row.—Make 1, knit 4, purl 9, knit 5.

Eleventh Row.—Make 1, knit 9, make 1, knit 1, make 1, knit 9.

Twelfth Row.—Make 1, knit 5, purl 11, knit 6.

Thirteenth Row.—Make 1, knit 11, make 1, knit 1, make 1, knit 11.

Fourteenth Row.—Make 1, knit 6, purl 13, knit 7.

Fifteenth Row.—Make 1, knit 13, make 1, knit 1, make 1, knit 13.

Sixteenth Row.—Make 1, knit 7, purl 15, knit 8.

Seventeenth Row.—Make 1, knit 31.

Eighteenth Row.—Make 1, knit 8, purl 15, knit 9.

Nineteenth Row.—Make 1, knit 9, slip 1, knit 1, pass the slip-stitch over the knitted 1, knit 11, knit 2 together, knit 9.

Twentieth Row.—Make 1, knit 9, purl 13, knit 10.

Twenty-first Row.—Make 1, knit 10, slip 1, knit 1, pass the slip-stitch over, knit 9, knit 2 together, knit 10.

Twenty-second Row.—Make 1, knit 10, purl 11, knit 11.

Twenty-third Row.—Make 1, knit 11, slip 1, knit 1, pass the slip-stitch over, knit 7, knit 2 together, knit 11.

Twenty-fourth Row.—Make 1, knit 11, purl 9, knit 12.

Twenty-fifth Row.—Make 1, knit 12, slip 1, knit 1, pass the slip-stitch over, knit 5, knit 2 together, knit 12.

Twenty-sixth Row.—Make 1, knit 12, purl 7, knit 13.

Twenty-seventh Row.—Make 1, knit 13, slip 1, knit 1, pass the slip-stitch over, knit 3, knit 2 together, knit 13.

Twenty-eighth Row.—Make 1, knit 13, purl 5, knit 14.

Twenty-ninth Row.—Make 1, knit 14, slip 1, knit 1, pass the slip-stitch over, knit 1, knit 2 together, knit 14.

Thirtieth Row.—Make 1, knit 14, purl 3, knit 15.

Thirty-first Row.—Make 1, knit 15, slip 1, knit 2 together, pass the slip-stitch over, knit 15.

Thirty-second Row.—Knit plain the whole row.

Thirty-third Row.—Knit plain.

Thirty-fourth Row.—Purl the whole row.

Afterwards knit 2 rows and purl 1 row, decreasing at the beginning of every row, till only 1 stitch remains. Pass the wool through the loop and draw it in tightly, and break it off. Make 4 of these patterns and then join them into a square by sewing the made stitches together, thus forming a line of holes. This is sometimes called the 'Mouse Pattern,' and it looks very pretty when done in two-colour wools—the mouse in one colour and the ribs in another.

PART IV

CUTTING-OUT

CHAPTER XLIV

INTRODUCTION AND GENERAL REMARKS

To be able to **cut out** as well as to make and mend, should be the ambition of every woman, for surely it is an accomplishment, and stands for so much cash in hand, especially to the mother of a family ; for is there ever a day when her needle and cotton and scissors are not in request ? Mothers, however, should allow themselves a certain sum for what, if it were not for their own skill, they would have to pay outsiders for, such as dressmaking, millinery, &c., otherwise they never know the direct advantage of their own work, and in this way there can always be some money put by for sudden calls.

To **cut out** well is almost more important than the ability to do beautiful stitching, for the pleasure of this is greatly marred if the garments possessing it are inartistic and badly cut.

When **cutting-out** is thoroughly understood, so that it may be done in an economical manner, it means not only a considerable saving of money, but of material as well. Its advantages therefore are twofold.

Many people are diffident and shy of trying their skill in this branch of sewing, but with determination and persever-

ance the difficulties soon disappear, and the outcome is some really practical work.

There are several methods and systems of cutting-out, all built upon the given measurement of some part of the body, such as the neck, height, &c.; but a housewife very rarely troubles herself with calculations and numbers, but obtains a pattern either from a friend or a shop, and cuts out her garment from that.

The first thing, then, to do is to make sure of a **good** pattern, and this may be obtained in three ways:

1. By picking to pieces a worn garment and using it to cut out the new ones by. It is best not to iron it to make it flat, as the bias and cross lines often get stretched in this way, and the result as a good pattern is disappointing. Pin it to the material very closely or tack it, and be particular not to stretch any of the curved parts.

2. By scientifically cutting a pattern—*i.e.* by using one of the many ways of measurement, from the neck or height measurement.

3. By buying a reliable pattern from some well-known firm who make their patterns a speciality, and **exactly** following the directions given.

Having obtained the pattern, the following are a few rules that should be closely adhered to:

1. Buy suitable material for the garment. For instance, strong **shirting** for a working man's shirt, cambric, mull muslin, or very fine soft longcloth for a baby's shirt, longcloth for nightgowns, &c.

2. Buy a wide calico as a rule. It cuts to greater advantage than a narrow one, even when the garment does not take the whole width; and there is always a saving of material in cutting a set of garments instead of a single one, because the parts can be cut one out of the other, and so use up the 'cuttings.'

3. All garments are cut with the selvedge running from head to foot. There is sometimes an exception in dealing with stripes, but this is only to suit the taste of the individual.

4. Sleeves, saddles, collars, binders, wristbands, shoulder-straps, and bands have the selvedge threads running their length.

5. Frills, when not cut on the cross, are cut **against** the selvedge—*i.e.* the width is the selvedge way of the material.

6. Crossway pieces are cut for false hems, for curves, and shaped parts.

7. When cutting a garment with two sides alike, as in chemises, they should be cut together, but, if the thicknesses are too great, one side should be cut from the other, so that they exactly match. Do not cut too many thicknesses, as this is a great strain on the hand and wrist, and the scissors often turn over. This always results in inaccuracies, as the edges slip from underneath the scissors.

8. **Cut** all the parts of a garment as a rule. They are usually much dragged and pulled out of shape when they are torn, especially when the material is thin.

9. Slits, openings, placket-holes, &c., must be cut sufficiently long for the garment to be easily and comfortably put on and off, without tearing at these parts.

10. Cut frills for whipping by a thread, and also straight edges of linen (as in the parts of a cooking apron).

11. When cutting curves it is helpful to connect the points by a straight line, and mark the depth of the curve by a dot to the right or left of the line, whichever is required, then connect the points by another line passing through the dot.

12. When the material has a pattern, or a right and wrong side, it must be **faced** before cutting out the parts for the right and left sides.

Facing the material is to put the two right sides or the two wrong sides on each other, and it applies to gores, sleeves, &c.

13. When using a paper pattern, lay it in its proper position on the material, and smooth it from the centre, and, if necessary, pin it here before pinning the edges.

14. Pin all the parts of the pattern on to the material before cutting anything, so that it may be used to the greatest advantage.

15. Use suitable scissors, and so avoid rough and jagged edges. Cut with the whole length of the blade, and at each new cut, see that the bottom part of the blade fits exactly into the top of the last one. A rough edge means a waste of time and material, because it has to be cut again to be made even. As a rule, use scissors with the rounded blade underneath.

16. Sometimes inexperienced workers cut away the pattern in cutting the material, especially in the curved parts. Hence it is often advisable to mark these lines in some way, either by a lead pencil or a tracing wheel, or, as in the case of dark woollen materials, a piece of tailor's chalk may be used round the pattern.

17. Much practice in cutting is necessary for children before curves can be cut with freedom. The tracing wheel is preferable to a pencil on white calico, &c., because of the black mark that the latter inevitably leaves behind.

18. Finally, a good pattern is indispensable to good cutting.

CHAPTER XLV

CUTTING-OUT OF SIX GARMENTS SUITABLE FOR THE STANDARDS

Chemises.—These may be cut out in various ways—with gores or without them; with an opening down the front or not; with a saddle neck or simply put into a band; and with the sleeves either cut out of the width and so forming a part of the garment without any joins, or made of separate calico, and inserted into the armhole by a corresponding seam to that used in the sides.

Chemises for little children are usually made of a square of calico when folded. Thus, supposing 18 inches to be the

width, the total length would be 36 inches ; but when this is folded in half widthwise, it forms a square of 18 inches with the fold forming the shoulder line.

The length, as a rule, is about half the height.

For older girls, chemises are often made a little wider than the length. Thus a 27-inch length chemise would be about 30 or 31 inches wide (60 or 62 inches all round).

A woman's chemise is cut from a length of calico from $2\frac{1}{4}$ yards to $2\frac{1}{2}$ yards long, and takes the whole width of the calico. Gores are sometimes used to make it still wider.

Figs. 362-365 are diagrams of chemises for a child of two or three years, a girl eight or nine, and eleven or twelve, and a woman of medium height (5 feet 5 inches or 5 feet 6 inches).

If these garments are cut out by the folding method the numbers are slightly different, but the shape is not in any way altered.

As it is necessary to cut out garments for examination to fit a certain height, the following are directions for calculating the measurements of the various parts—(a) for children, (b) for women :—

(a) For Children.

1. Obtain height.
2. Length = $\frac{1}{2}$ the height when folded.
3. Width = $\frac{1}{2}$ the height when folded.
4. Length of armhole = $\frac{1}{2}$ of height.
5. Length of neckband varies ; about $\frac{1}{2}$ the height when the garment is made with an opening, and from 1 to 2 inches less with a closed band. The width is a matter of taste, from $\frac{1}{2}$ to $\frac{3}{4}$ of an inch when finished is quite wide enough.
6. Length of shoulder = $\frac{3}{4}$ the length of armhole.
7. Depth of back slope for neck varies, about $\frac{1}{4}$ of the height, or $\frac{1}{2}$ the length of the armhole.
8. Depth of front slope for neck = $\frac{1}{2}$ an inch deeper than the back.
9. Depth of side slope for neck = $\frac{1}{2}$ the length of the armhole.

N.B.—(a) In calculating do not use awkward fractions, but take the whole number nearest to them.

(b) If the length of the chemise is taken from the individual, measure from the top of the shoulder to the knee.

(b) **For Women.**

1. Obtain height.
2. Length = $\frac{5}{8}$ of the height when folded.
3. Width = whole length of calico, 36 inches or more.
4. Length of armhole = $\frac{1}{10}$ of the height.
5. Length of neckband varies; 36 inches for medium height or 36 to 42 inches; $\frac{3}{8}$ or $\frac{5}{8}$ the height are good general calculations for the length.
6. Length of shoulder = about $\frac{1}{2}$ the height. It must not, as a rule, be more than five inches. A long shoulder is not pretty, and is not comfortable to wear.
7. Depth of back neck slope = half the length of the armhole or $\frac{1}{20}$ the height.
8. Depth of front neck slope = $\frac{1}{2}$ inch deeper than the back.
9. Length of opening in front = $\frac{1}{2}$ the length of armhole.
10. Depth of side slope = $\frac{1}{2}$ the length of armhole.

N.B.—The length of the neckband and the depth of the neck slope are a matter of taste, and depend upon the individual for whom the garment is intended.

SCALE OF MEASUREMENTS FOR CHILDREN'S CHEMISES

Height	Length	Width	Armhole	Length of Neck-band	Length of Shoulder	Depth of Back-slope	Side slope
ft. in. in.	in.	in. in.	in.	in. in.	in.	in.	in.
4 10 = 58	29	29 to 33	5	29 in. with opening, 27 in. without	4	2½	2½
4 8 = 56	28	28 to 32	5	28 or 26	4	2½	2½
4 6 = 54	27	27 to 31	4½	27 or 25	3½	2½	2½
4 4 = 52	26	26 to 30	4½	26 or 24	3½	2½	2½
4 = 48	24	24 to 28	4	24 or 22	3	2	2
3 = 36	18	18 to 22	3	18 or 16	2	1½	1½
Outside slope of armhole 1 in. on children's chemises							Front slope ⅓ in. deeper than the back
Greatest depth of side-slope length of armhole below it							

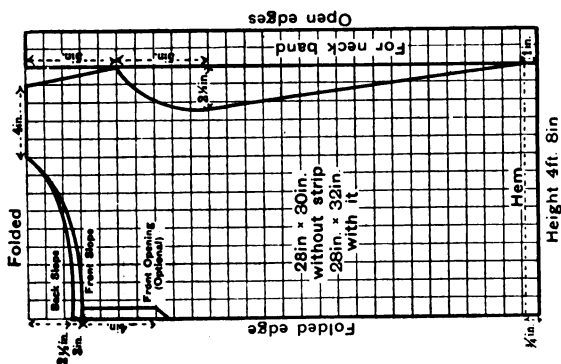


FIG. 362

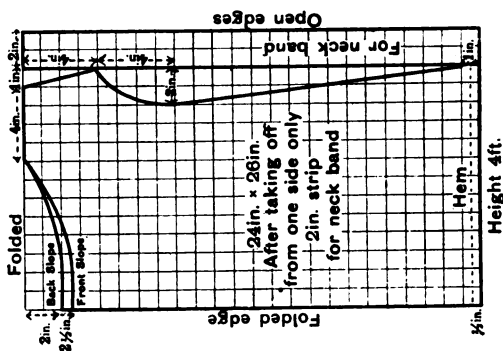


FIG. 363

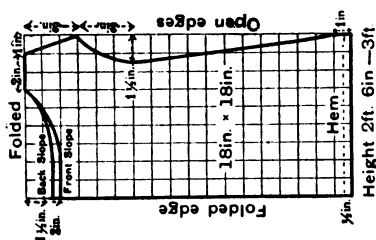


FIG. 364

SCALE OF MEASUREMENTS FOR WOMEN'S CHEMISES

Height		Length	Width	Length of Armhole	Length of Neckband	Length of Shoulder	Back Neck-slope	Neck opening	Side-slope
ft. in.	in.	in.	Whole width of calico, 36 in. or more	in. $\left\{ \begin{array}{l} 6 \\ 6\frac{1}{2} \\ 6\frac{3}{4} \\ 7 \end{array} \right.$ Outside slope of armhole $1\frac{1}{2}$ in.	in. in. $\left\{ \begin{array}{l} 36 \text{ to } 42 \\ - \\ - \\ - \end{array} \right.$	in. in. $\left\{ \begin{array}{l} 5 \\ 5 \\ 5\frac{1}{2} \text{ to } 6 \\ 5\frac{1}{2} \text{ to } 6 \end{array} \right.$	in. $\left\{ \begin{array}{l} 3 \\ 3\frac{1}{4} \\ 3\frac{1}{2} \\ 3\frac{3}{4} \end{array} \right.$ Front slope $\frac{1}{4}$ in. deeper than back	in. $\left\{ \begin{array}{l} 6 \\ 6\frac{1}{2} \\ 6\frac{1}{2} \\ 7 \end{array} \right.$	in. $\left\{ \begin{array}{l} 3 \\ 3\frac{1}{4} \\ 3\frac{1}{2} \\ 3\frac{3}{4} \end{array} \right.$ Greatest depth of side-slope length of armhole below armhole
5	= 60	37 $\frac{1}{2}$				5	3	6	3
5	= 64	40				5	3 $\frac{1}{4}$	6 $\frac{1}{2}$	3 $\frac{1}{4}$
5	= 68	42 $\frac{1}{2}$				5 $\frac{1}{2}$ to 6	3 $\frac{1}{2}$	6 $\frac{1}{2}$	3 $\frac{1}{2}$
5	10 = 70	44				5 $\frac{1}{2}$ to 6	3 $\frac{3}{4}$	7	3 $\frac{3}{4}$

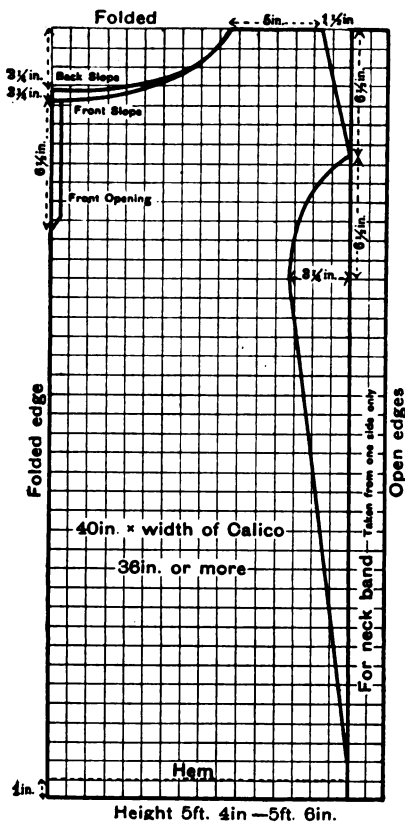


FIG. 365.

CHAPTER XLVI

TO CUT OUT

FIRST of all, cut out the paper pattern according to the measurements, and when this is satisfactory begin to handle the calico.

After a certain amount of practice in cutting, it will not be necessary to cut the paper first, but for beginners it is safer and wiser to do so.

Take the required length and fold it exactly in half, widthwise. This will arrange for back and front, and the fold across the calico must be considered the top of the garment, and forms the shoulder line.

Next fold again lengthwise, so that four selvedge edges come together. Pin these at intervals to keep them even. Now take the pattern, lay it smoothly on the calico, and pin it in its proper position. Cut out the garment according to its lines. The whole of it may be cut out as it is folded—*i.e.* the two sides and sleeves and neck-slope, if the calico is not too thick. If so, use the calico after the first fold—*i.e.* open its full width and cut one side by the pattern, then fold it lengthwise and cut the other side by this. In this way both sides match each other.

Children may lay the paper pattern open on the calico, and cut by it entirely. When this method is adopted, smooth the pattern very carefully from the centre, and pin it pretty lavishly to the calico, especially at the points of curves, &c.

Caution them (1) to arrange the pattern the proper way of the calico, so that the selvedge lines run in the right direction, and show them that the bands for the neck may often be obtained from the slopings from the sides. The crossway pieces for the sleeves, and the straight bits for the neck openings may generally be cut from the calico cut out of the top of the neck. (Fig. 366.)

(2) That they do not cut away the pattern with the calico. If this is done to any extent the shape and fit are both spoiled.

(3) That they do not cut an uneven edge, as it necessitates a second cutting or trimming before the seams can be joined, or the different parts put together, so making double work.

The sleeves are sloped to the depth of $1\frac{1}{2}$ or 2 inches on the shoulder to the outside point at the bottom of the sleeve to give it a little shape and greater comfort in the wear. This slope may be either straight or curved.

To make up.—The first step in making a chemise is to close the sides, which may be done either by a run and fell, or more properly by a seam and fell; the former is the more common method.

The seam in either case must be arranged for the fell to fall to the back. Careful attention and sewing are necessary at the curves to keep the seam the same width and the running the same size of stitch.

Now hem the bottom. Turn it from three-quarters of an inch to one inch wide, and hem it with a good household stitch, regular and uniform, ever avoiding those tiny, microscopic, crowded stitches which are not at all necessary, but are decidedly most trying to the eyesight. Next arrange the arm-holes. They may be finished off in a variety of ways. The easiest and simplest method is to put a narrow hem all round, and on the edge sew a pretty little trimming. The 'ever-lasting' is neat and good wearing, so is the 'torchon' lace, and if the sewer prefers her own work throughout, there are many easy, pretty patterns, both in knitting and crochet, that she may utilise in her spare moments.

2. Cut some crossway pieces from the neck-slope (fig. 366), and join them

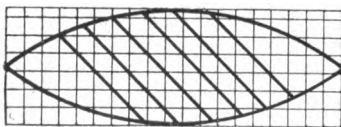


FIG. 366


as described in Chapter XVII., page 160. Fold a narrow turn on the long edge, then turn it back, and a crease will be seen. This forms a good guide in which to run this piece to the sleeve.

Now, with the *right* side of the garment towards the

worker, lay the right side of the crossway piece to the edge of the sleeve with its wrong side and inside crease uppermost. Tack carefully in position and run it in the crease. The join underneath the arm should match the others. Now lift this crossway piece off the garment and press the runned edge to the outside. Turn the garment to the wrong side, and then along the outside edge of the false piece turn one fold, and tack this folded edge just on the running stitch of the first sewing; neatly hem this, so that the new stitches do not show through, and then on the right side do a row of feather-stitching close to each edge of the crossway piece—*i.e.* on the outside one and the one resting on the garment.

3. Proceed as far as turning the garment to the wrong side like Method 2, but, instead of projecting the false piece when arranging the wrong side, draw the whole of it over, so that the runned edge forms the outside edge and the crossway piece makes a false hem. The hemming stitches show through, of course, and if trimming is used it is sewn on the right-side fold of the double edge. Having completed the armholes, proceed with the neck.

The neck of the chemise is either gathered, pleated, or tucked, in order to regulate the fulness comfortably into the band. Be careful to have the gathers well in the front and middle of the back. If they are taken too far on the shoulders, the garment will drag and be uncomfortable to wear. The shoulders must be quite plain.

When tucks are used, they are shortened at the bottom as they go towards the shoulder, so that when both sides are completed they form a kind of wide . They may be arranged as fancy dictates, either in regular order with the same width between each, or in groups of twos or threes with a space for a piece of insertion between each group. Chemises are usually gathered at the back.

The necks of very small chemises are often hemmed all round, and drawn up to the right size by a drawing string.

If the neckband is to be closed, join the two ends by seaming (top-sewing) the two edges together. They must

not be runned, because the stitches generally gape with this method. Now divide the band into four and mark by a crease. Arrange for the *join* to be in the centre of the back, and the other three quarters, one on each shoulder, and the remaining one in the centre of the front.

When the chemise is to be opened at the neck an extra 2 inches must be given to the band in front to allow for the button and button-hole and consequent lapping over. Arrange and sew the opening as described in Chapter XVIII., page 161. Then fix the band on in the same way as for a closed chemise. Having pinned the quarters, either tack or pin the intermediate spaces, and hem the band neatly to the garment. Turn a fold on the opposite edge and tack it on the hemming-stitches. Neatly fell the inside on those stitches; on no account must it be dragged below, or the gathering will be spoiled on the right side, and the stitches showing from the wrong side are very unsightly.

A button-hole is worked on the right-hand side of the band, parallel with the edge, and a button is sewn on exactly opposite to it on the left-hand side. Sometimes it is necessary to make a vertical button-hole in the centre of the front piece, when a second button would be required to sew on the opposite side.

The garment may be finished off by a neat little lace trimming or a whipped frill sewn to the edge, and a row of feather-stitching just below it. 'Everlasting' trimming is generally hemmed on the wrong side, and the edge of the garment afterwards backstitched to it on the right side.

Needlework—*i.e.* embroidery—may be put on in the same way as 'everlasting,' but it is rather clumsy because the raw edge has first to be turned. A better way to manage this is to put it between the edges of the bands both of sleeves and neck, before they are sewn on the garment.

Method.—Extra width in the bands will be required to allow for the second turn. Cut the band in two for the whole length, then take one piece with the right side uppermost. Face it with trimming—*i.e.* put the right side of the

embroidery to the right side of the band. Take the other piece of the band and put its right side to the trimming with the edges even. Now run the three edges together firmly with a run and a backstitch, after which place the two raw edges of the band together, so that the running comes between the two parts of the band, and the 'needlework' is projected to the outside. The band will be sewn to the garment and finished off in the usual way.

CHAPTER XLVII

WORKING-WOMEN'S CHEMISES

THESE are made a little differently from the ordinary chemise. A greater fullness is required, so that gores are generally used, especially in flannelette; and with this method it is usual to insert separate sleeves, and for them, as well as the neckband, extra material must be allowed, as they cannot be obtained from the cuttings.

Gores are cut by either of the following methods:—

1. Take the length of the material for the body and fold it first of all in half **widthwise**, and then in half again lengthwise. See that the four selvedge edges are even, and pin them at intervals to keep them in place. Now find the half of the length of the selvedge edges as they are, and mark with a pin. Along the folded edges of the top, measure about 3 or 4 inches and fold from this point to the half at the sides.

In the crease thus made, which is very plainly to be seen in calico, cut these pieces off. In flannelette the crease is not always clear, and it may be necessary to cut the gores by a pattern sometimes from an extra piece of material, because it is often rather narrow.

When the gores are cut off, separate them into four by

cutting the fold at the widest part. They are now ready to be attached to the garment by putting the selvedge edges together with the widest part at the bottom. Be careful that the seaming of the edges comes on the right side, and that the gores match the garment by not being put on inside out.

Any little irregularities at the points are cut off after the selvages are seamed and flattened. The whole length of the sides now form one continuous slanting line from the top of the garment to the bottom, and the chemise will be twice the width of the gores, narrower at the top than at the bottom. (Fig. 367.)

The sides are closed by a run and fell seam, leaving the length of the armhole open at the top.

2. Take the whole length of material and fold it in half across its width, then take the two ends, bring them over to the centre and pin them to this fold, so making a kind of double pocket.

Neatly seam the selvedge edges the entire length. Turn it over so that the raw edges of the ends are underneath, and the centre fold on the top. Cut along this fold the width of

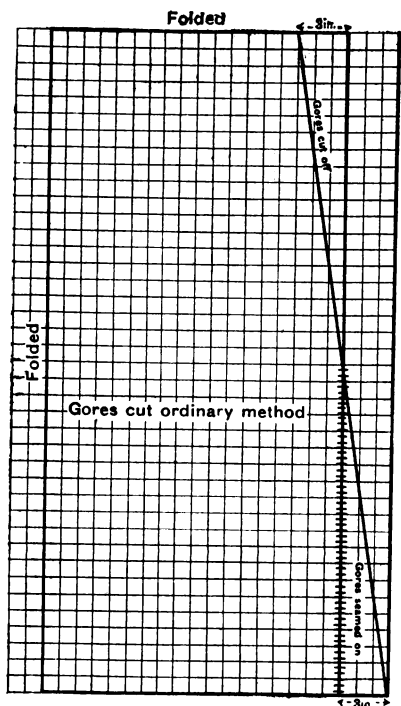


FIG. 367

the gore, say 3 inches on each side. Now fold from this point to the bottom of the seaming at the edge and cut along this slanting line, remembering to cut the **top single calico only**. Do this four times—twice to the right of the centre fold and twice to the left of it. Take hold of the garment by the fold first made, and it will fall into its right position, with the gores in their proper place. (Fig. 368.)

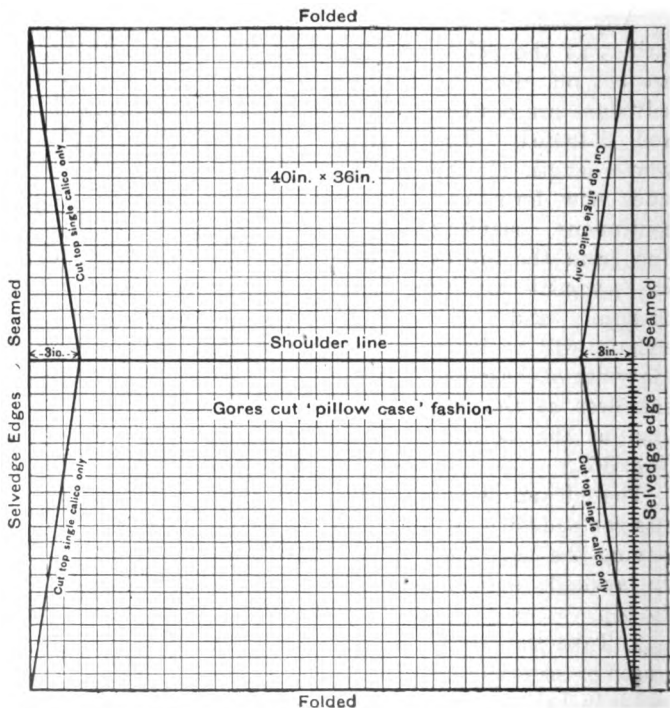


FIG. 368

In this way, which is called the 'pillow-case' method, the points are more neatly arranged, and the right side of the gores and garment are bound to be correct. A very common

mistake in this method is to cut through the double material for the gores, when the garment is entirely spoiled.

What are called long gores are not often used for chemises, except when the calico is very narrow. They are then cut from extra material and are described in the chapter on 'Nightgowns.' In these they are often used.

Sleeves.—1. For the garment we are describing, the sleeves are usually made with a gusset, to give room and freedom to the arm. The width of the sleeve will vary according to the wearer, but a very long sleeve is not comfortable. A good rule is that it should be a square when folded, obtained from a piece of calico as long as the easy measurement round the arm, with the width half the length. Thus, if the arm measured 12 inches all round, the width would be 6 inches and the sleeve-piece without the gusset would be 12 by 6.



FIG. 369

The gusset consists of a square of calico two-thirds, the width, or short end of the sleeve, with the above measurements a 4-inch square. (Fig. 369.)

To make up.—Fold one turn along the width, or short end of the sleeve. Take the gusset, and on one side of it fold a double turn as for the fell side of a seam-and-fell. Place these two folded edges together, exactly even at the outside edge, and seam them, leaving at the inside end of the gusset just enough for a single turn along the edge at right angles to the one just sewn.

Turn to the inside, and fell as much as is seamed, and then fold the single turn on the gusset to form a continuous edge with that end of the sleeve. Now, on the opposite end of the sleeve fold another double turn for seam-and-fell, and place the two ends together, with the gusset towards the left hand, and tack them. The right-hand edges of the sleeve must be exactly even, or a straight hem round the sleeve will be an impossibility. Seam the whole of this line and then turn to the wrong side and fell it, and the sleeve will be

A A

ready for the hem. This should be about half or three-quarters of an inch wide. When this is finished the sleeve may be sewn into the garment either by a seam-and-fell or a run-and-fell seam.

2. Another method is to cut the sleeve piece a square of the width longer than the actual length required. Then seam-and-fell one of the ends to the length—*i.e.* instead of putting the two ends together draw the length (A) over till it meets the end of the width (B), and seam and fell the edges, putting the double fold on the end. (Figs. 370 and 371.)

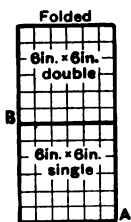


FIG. 370

Now fold a hem round the narrowest length for the arm. There is generally a little difficulty in managing this hem nicely, as the sleeve is a little larger than the folded edge of the hem, therefore it is better to narrow the hem towards

the seam, which will generally overcome the obstacle.

A very good way is to make a false hem with a crossway piece.

3. Take a length of calico to make a double square of the width. Place the two ends together, and find the diagonal

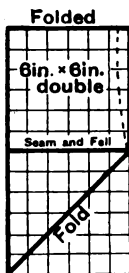


FIG. 371

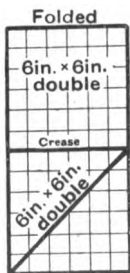


FIG. 372

of a square of the width, keeping the ends double. This is done by folding the width along the length. Cut the crease forming the diagonal (fig. 372), and join these slanting edges by a run-and-fell seam, being careful not to drag it.

The same difficulty with the hem round the arm is found here as in No. 2, but

it can be overcome in the same way as suggested for that.

4. Another variety of the same kind of sleeve may be cut as follows: Take a square of calico, the sides measuring the same as the length of the sleeve and gusset. Fold this diagonally and place it with the folded edge—*i.e.* the diagonal

running from left to right, and open edges on the left and top. Measure along the top from the top left-hand corner, the width of the sleeve, and draw a straight line down to the diagonal. This may be cut either by a straight, slanting, or curved line. (Figs. 373 and 374.)

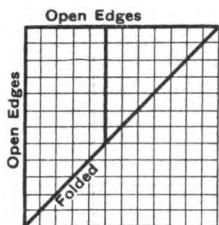


FIG. 373

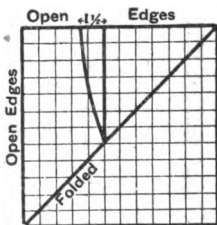


FIG. 374

It will be noticed that the join of this sleeve comes on the shoulder, therefore the actual armhole is cut an inch longer than the arm measurement.

Whichever method is adopted, the sleeve must be finally finished off to match the neck ; and if lace or fulled trimming is used it should be held nearest the worker, because the fulness can be better regulated in this way.

Whipping, however, may be held either way, whichever is most convenient to the worker.

CHAPTER XLVIII

DRAWERS OR KNICKERBOCKERS

DRAWERS is the name given to garments when the knee is finished off by a hem only, or by hem and tucks, and is left the size that it is cut out. **Knickers** are always fulled in at the knee, by the width being gathered into a band and finished off by trimming. They are more worn than

MEASUREMENTS FOR CHILDREN'S AND GIRLS' KNICKERS

Height	Length	Width	Hip-slope	Length of Leg	Length of Body	Width of Seat	Back Waist	Front Width	Waist Length	Kneeband usually Buttoned	Width of leg at knee three-quarters width of seat
ft. in.	in.	in.	in.	in.	in.	in.	in.	in.	in.	in.	in.
3 = 36	18	22 to 27	say 2	8	10	11 to 13½	9 or 11½	7 or 9½	8	8 or 9	10 or 11
4 = 48	24	30	3	10½	13½	15	13	11	11½	10 or 11	10 or 11
4 4 = 52	26	32½	say 3	11½	14½	16 say	14	12	12½	10 or 11	10 or 11
4 6 = 54	27	34	3	12	15	17	15	13	13	12 or 13	12 or 13
4 8 = 56	28	35	3½	12½	15½	17½	15½	13½	13½	12 or 13	12 or 13

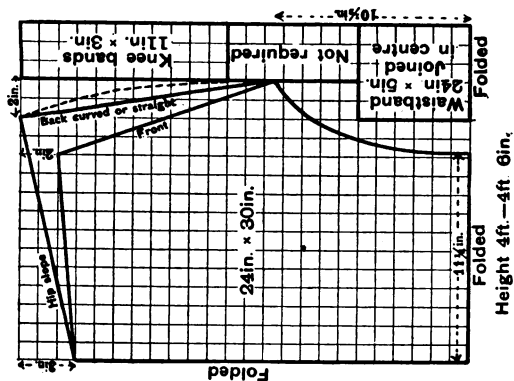


FIG. 376

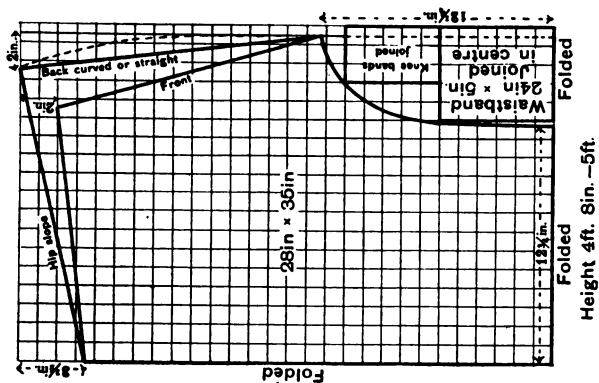


FIG. 375

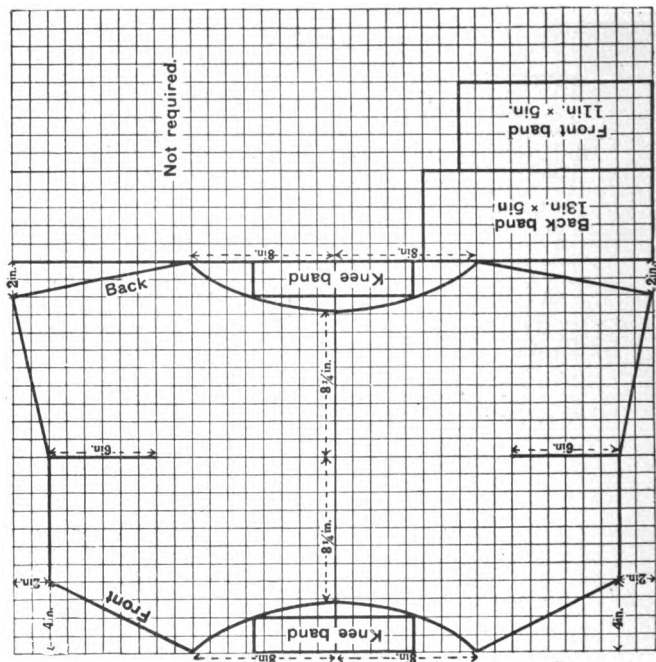


FIG. 377 A

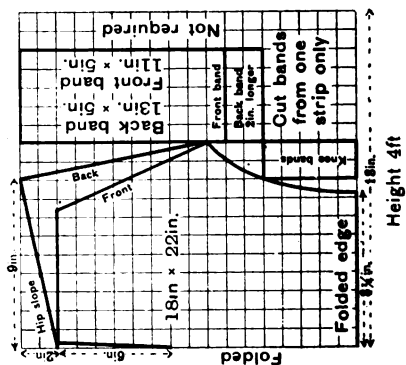


FIG. 377

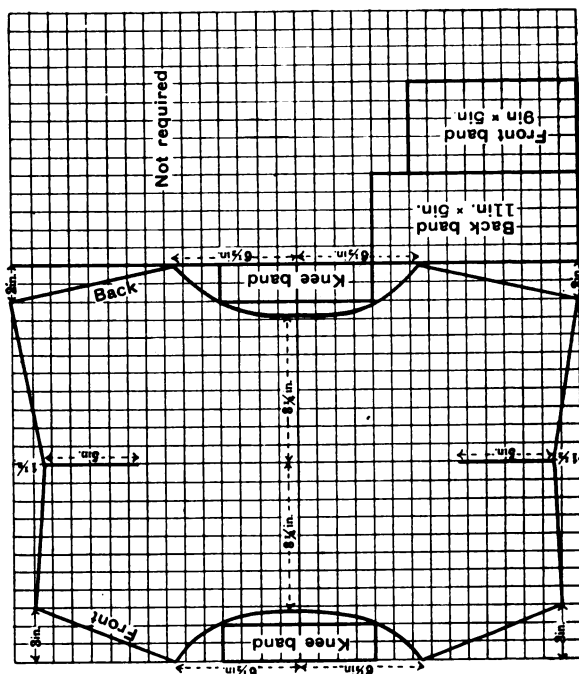


Fig. 379

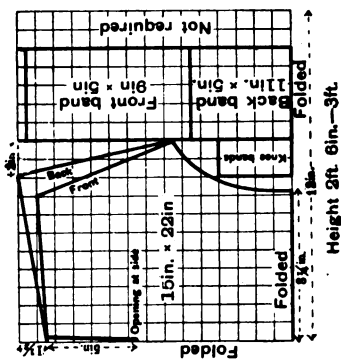


Fig. 378

drawers proper, and are much to be preferred. Knickers are cut wider than drawers to allow for the extra fulness that is required. Drawers require to be longer than knickers, to allow for the hem and tucks.

The following are scales for cutting out knickers for women and girls. If drawers are required, they must be cut from 4 to 6 inches longer, according to the width of the hem and the number of tucks :—

All the proportions are based on the length measurement, which is taken from the waist to above or below the knee, as preferred by the wearer.

Half the height for the length of drawers is a very good guide. The width varies, but it is always wise to give a very easy measurement for this, especially for children.

The width for a child should be $1\frac{1}{4}$ to $1\frac{1}{2}$ the length; that for a girl $1\frac{1}{4}$ the length; and for a woman the whole width of calico, 36 inches wide and more. If a narrower calico is used, little pieces will most likely have to be joined on at the back to give the necessary width.

Other required measurements are :—

Length of hip slope = $\frac{1}{16}$ of height.

Length of leg slope = $\frac{1}{2}$ the length of the remainder.

Length of body = the remaining $\frac{1}{2}$ + the hip slope.

Width of seat varies.

Width of waist at back = same as seat, less 4 inches for women and 2 inches for children.

Width of leg at knee = $\frac{3}{4}$ of the width of the seat for knickers. Nearly $\frac{1}{2}$ the doubled width for drawers.

Width and length of front waist = 2 inches less than the back, in tiny ones 1 or $1\frac{1}{2}$ inches less.

Width of drawers at knee = $\frac{3}{4}$ of the width of the seat.

Length of knee-band = about $\frac{2}{3}$ of the doubled width when it is fastened with a button; about 2 inches longer if the foot is slipped through.

Figs. 375-379 are diagrams of children's and girls' knickers.

To cut out.—First draft the pattern on squared paper (figs. 375-379), and then cut it out, being very careful with the slopes and curves, and from the first having the mind clear about the right and left legs, otherwise the garment may be cut out both parts for one leg.

When the pattern is satisfactory, take the length of calico required for one pair and fold it in half widthwise. Place it on the table or desk with this fold nearest the worker, and take the pattern and lay it open on the calico (it is always wise to let beginners cut out with the open pattern) with the bottom edge by the fold. If the whole width of calico is not required, put the point of the leg slope to the selvedge edge of one side of the calico (fig. 379), smooth it out from the centre so that it is quite straight and at no point dragged or twisted, and pin it round the edges, being particular to secure the points. In this way the calico will be used to the best advantage, and the garment cut out most comfortably and economically. The cuttings, when drawers are made, will probably be quite sufficient to supply the bands, &c., required to finish the garment—the waist-band from the leg slopes, and the knee-bands from the body slopes; but as knickers are generally made much wider than drawers, the bands must be obtained from the width of the calico not required by the pattern. (Fig. 379.)

Children's Knickers.—To make up.—First of all close the legs by joining the curved leg slopes by a run-and-fell or seam-and-fell. Then arrange the bottom for the knee-band. Leave about 2 inches plain on either side of the leg seam, and gather and stroke the remainder, after which sew on the band. Sometimes the leg is gathered all the way round, but this generally makes the gathers rather scanty, when they are loosened to the size of the band.

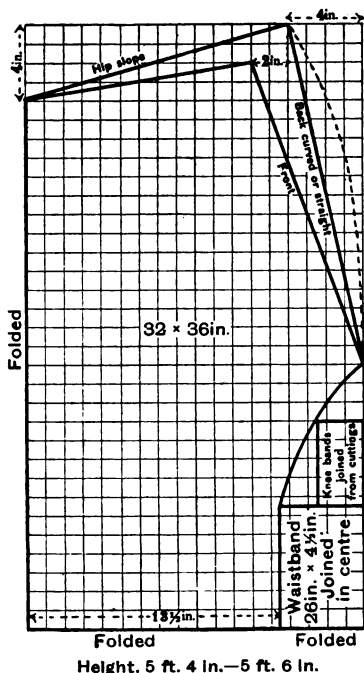
Children's drawers should always fasten at the side; therefore, the next step is to open each leg on the outside by cutting down a slit about one-quarter or one-third the length of the leg. These edges are hemmed and the bottom of the slit strengthened by a tape or gusset. (See page 112.)

MEASUREMENTS FOR WOMEN'S KNICKERS

HEIGHT 5 FT. TO 5 FT. 10 IN.

Height		Length	Width	Hip-slope	Length of Leg	Length of Body	Width of Seat	Back Waist	Front Width	Waist Length	Width of leg at knee $\frac{3}{4}$ of the width of seat, wider if preferred.	Length of knee-band 12 to 14 in.
ft. in.	in.	in.		in.	in.	in.				in.		
5	= 60	30	Whole width of calico, 36 in. or more	say $3\frac{1}{2}$	13 $\frac{1}{2}$	16 $\frac{1}{2}$	Whole width of calico, 18 in. or more <i>doubled</i> .	14 in. or more according to width of calico.	12 in. or more according to width of calico.	14 $\frac{1}{2}$	Width of leg at knee $\frac{3}{4}$ of the width of seat, wider if preferred.	Length of knee-band 12 to 14 in.
5	4 = 64	32		4	14	18				16		
5	8 = 68	34		say 4	15	19				17		
5	10 = 70	35		say 4 $\frac{1}{2}$	15 $\frac{1}{2}$	19 $\frac{1}{2}$				17 $\frac{1}{2}$		

N.B.— $\frac{1}{4}$ ins. are ignored.



Height, 5 ft. 4 in.—5 ft. 6 in.

N.B.— $\frac{1}{2}$ yard extra material required for bands
if joins are objected to

FIG. 380

Each leg is now complete in itself, and the two must next be joined together. This is done by a seam-and-fell or a run-and-fell seam. Put the two leg seams on each other **with the fronts and backs facing**, and tack for sewing. Sometimes a difficulty is experienced here, so that at first it is well to pin the legs together, in order that it may be criticised before any sewing is done.

This long seam being completed, the garment is ready for the bands.

Two bands are required, the back one 2 inches longer

than the front. They should be cut selvedge way of the calico and about 5 inches wide, which will give a completed band about 2 inches wide. Prepare them for putting on, by carefully folding the edges and seaming the ends on the right side.

Now gather the waist of the garment both back and front, leaving about 2 inches plain at each end of the back band, and arrange the fulness so that it is most in the middle, where the extra width and room are wanted.

The front has no fulness in the centre, about 1 to 2 inches are left plain on each side of the middle seam and also at each end, and the remainder is gathered up to the required length of the band. Carefully hem on these bands both outside and inside, and on the back one work a horizontal button-hole at each end.

The front band needs **three** button-holes—a horizontal one at each end and a vertical one in the centre, which is fastened on to a button on the stays to keep the garment up.

Now sew some lace or embroidery on the kneebands to give a finish, and the garment is complete.

Girls' and women's drawers are made open, with one band for the waist, with the back body parts either curved or straight. (Fig. 380.) The slopes of the legs are joined in the same way as children's, then the bottom is gathered, leaving 2 or 3 inches plain on either side of the leg seam. If the band is to be closed, join the ends of the band by a top-sewn seam on the wrong side. Do not **run** the seam, because the stitches are apt to gape when the band is put on the garment. When the knee-band is fastened by the button and button-hole, extra length of band must be used, and the leg seam left open for 3 or 4 inches. This opening is finished off in the same way as the side opening of a child's drawers, without the gusset.

Having finished the legs so far, the attention must next be directed to the body slopes. These are either hemmed all the way round, or a narrow crossway piece is first of all run on and then turned over to form a false hem. Another way

to finish off these slopes neatly, is to turn one narrow fold all the way round on the wrong side, and then, to this edge, seam a piece of tape, which must afterwards be hemmed on the inside edge.

Now place the two fronts together, and on the wrong side seam about 4 or 5 inches downwards from the top.

The waist is next prepared for the band. Fold one turning about half an inch wide on the right side, then lift up this edge, and in the crease gather from the back edge to within 2 inches of the front seam. Leave the same distance plain on the other side of the centre and gather the remainder of the waist.

Draw it up, and carefully stroke the gathers, and then put it on one side, while the band is being prepared.

This must be cut selvedge way of the calico and about 5 or 6 inches wide, so that it will give a completed band of about 2 to $2\frac{1}{2}$ inches wide. The length, of course, will vary according to the wearer, but it must always be about 2 inches longer than the actual waist measurement.

Turn the raw edges once, and neatly seam the ends on the right side. Now take the garment and hem the band on ; after which, turn it to the wrong side and fell the inside edge, so as to cover the stitches from the other side, and yet not show on the right side.

Next make the button-holes in the band. It is well to make two. These should be cut horizontally—one near the gathers, and the other near the top edge. Be careful to remember that women's garments fasten right over left, so that the button-holes are made on the right side. Linen buttons are stitched on the other end of the band, of a suitable size, and directly opposite the button-holes. The garment is now finished with the exception of the trimming, which may be either seamed on, or the knee-band cut in two and the embroidery placed between, whichever is preferred.

If the latter, it is best to insert the trimming before the band is put on.

• Circular bands are sometimes liked by women, but they are not used for girls. When a circular band is required, the slopes in front would be considerably deeper than for a straight band, very nearly the width of the band deeper.

To cut a circular band, take a piece of paper and make a double square of 10 or 12 inches (the paper required would be 24 by 12), which folded will give a double square of 12 inches. Arrange for the fold to be vertical on the left-hand side and then draft it according to the diagram. (Fig. 381.)

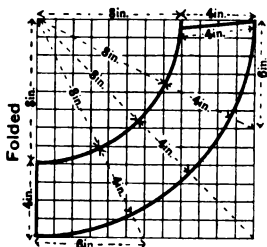


FIG. 381

Four inches wide will be quite sufficient for drawers, but a greater width is required for petticoat bands. Some figures require a slope in the front similar to the back, when, of course, there would be a join down the

centre of the band. Having cut the pattern satisfactorily, proceed to cut out the shape in calico, when it will be seen that two such pieces are required, one for the outside and the other for the lining.

There is a good deal of waste attached to a circular band, as the slopings are not of much use, and extra material is always necessary.

If the band is too big, it can be easily shortened by cutting off an equal piece at both ends. The two top edges and ends are runned on the wrong side, then the uppermost part is folded over, and the joined end well turned out, and back-stitched on the right side the depth of the turn from the edge.

The lower edge is turned once and the band hemmed on the garment in the usual way.

CHAPTER XLIX

NIGHTGOWNS

THESE are garments that envelop the body from the neck to the feet. They hang quite loosely from the saddle, so that, if this and the neck are cut to fit easily and comfortably without dragging, the garments will most likely be a success. The length of the nightgown depends a good deal upon the individual taste of the wearers, some liking them to just reach the ground, while others prefer them trailing.

A good general rule is to reckon seven-eighths of the height for the length, which will make a garment to just clear the ground, the length for the hem being supplied by the extra length given by the saddle.

They are made of various materials—calico, longcloth, muslin, flannel, flannelette, &c., and there are three methods of making up the garment :

1. The old-fashioned way, with shoulder-straps and neck gussets, with no saddle.

2. With a saddle at the back only, and a tucked front. This saddle is sometimes called the yoke, probably from the wooden yoke that we see dairymen often wearing in the country across their shoulders, at the sides of which are chains to which they attach their cans of milk, and are thus enabled to carry a much greater weight than they otherwise would. The saddle or yoke of a nightgown or man's shirt is just the same shape as this wooden yoke.

3. With a saddle back and front.

The sleeves may be either straight and full like a bishop's sleeves, or narrower and shaped much like a shirt sleeve.

The body may be made either with short or long gores, or no gores at all, if the material is sufficiently wide. Sometimes the long gores only reach the bottom of the armhole. These, like short gores, are generally used when a back saddle only is employed. What are called long gores can be comfortably used with the saddle back and front.

The armholes may or may not have binders, but they should always be a little shaped. The following are the measurements necessary to drafting a pattern supposing that the height is known, as the nightgown as well as the chemise and drawers are dependable upon the height measurement:—

Length of body = $\frac{7}{8}$ of the height (twice that, of course, for back and front).

Width of body = whole width of calico, with short gores 4 inches wide at the bottom.

Length of sleeves = $\frac{1}{3}$ of the height.

Length of collar = $\frac{1}{4}$ of the height. This is about 3 inches longer than the actual length, but is necessary in order for it to fasten well over, and to be easy when it is fastened.

Length of waistband = $\frac{1}{2}$ the length of the collar.

Length of opening = $\frac{1}{3}$ of the height.

Length of saddle = $1\frac{1}{2}$ or $1\frac{1}{3}$ the length of the real neck measurement.

Depth of the saddle = $\frac{1}{4}$ or $\frac{1}{3}$ the length of the saddle.

Length of the armhole = about 20 inches all round as a rule, or the same size as the top of the sleeve when it is to be put in plain. About $\frac{1}{5}$ the length of the body is a fairly safe guide for the armhole.

Length of binders = 4 or 5 inches longer than the whole armhole, shaped to fit it, and about 2 or 3 inches wide.

These are not very generally used, but when they are the above measurements will apply.

SCALE OF MEASUREMENTS FOR A GIRL'S AND WOMAN'S NIGHTGOWN

Height	Length of Body	Breadth	Sleeve	Collar	Wristband	Front Opening	Saddle	Depth of Saddle	Shoulder
GIRL'S.									
ft. in. in.		in. in.	in.	in.	in.	in.	in.	in.	in.
4 8 = 56	About $2\frac{3}{4}$ yards	36 and 3 gore	19	14	7	19	$16\frac{1}{2}$	4	$5\frac{1}{2}$
WOMAN'S.									
5 = 60	3 yards	36 and 4 gore	20	15	$7\frac{1}{2}$	20	18	$4\frac{1}{2}$	6
$5\frac{1}{2}$ = 66	about $3\frac{1}{4}$ yards	" "	22	$16\frac{1}{2}$	say $8\frac{1}{2}$	22	20	5	7
5 8 = 68	about 3 yards	" "	23	17	$8\frac{1}{2}$	23	21	say $5\frac{1}{2}$	7

To cut out.—The only part that is shaped and needs to be cut out by a pattern is the saddle.

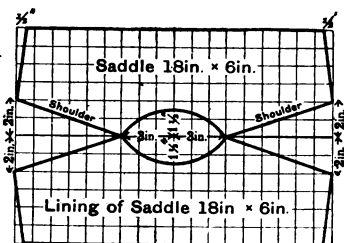


FIG. 382

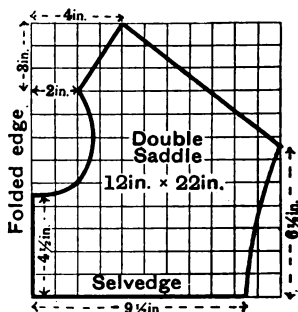


FIG. 383

It is always best to cut this out first of all in paper, and when it is satisfactory lay the pattern on the calico, with the selvedge lines running the length and carefully pin it, and afterwards cut according to shape. Always remember that pinning and tacking enter largely into 'cutting-out.'

Fig. 382 is a back saddle only.

Fig. 383 is a double saddle—*i.e.* back and front.

The gores, if short, are cut in the same way as for a gored chemise. For long ones, either an extra piece of calico is used, or they are cut off from one side and put on the other (fig. 384 A), and are 4 to 6 inches wide at the top and about $1\frac{1}{2}$ or 2 inches at the bottom. When they are seamed on the opposite side they are turned about and the greater width is placed at the bottom, and so gives more width and shape to the body of the garment, as the sides with the gores attached are slanting instead of being straight.

Flannelette nightgowns are often made with the gores reaching only to the armholes, and they are cut from separate material when the flannelette is narrow. (Fig. 384.)

The **sleeves** for ordinary wear are usually shaped, and

are both cut from one width of calico when it is 36 inches wide or more.

Measure the length of the sleeve down the selvedge edge and tear the piece off. Now divide the width into three,

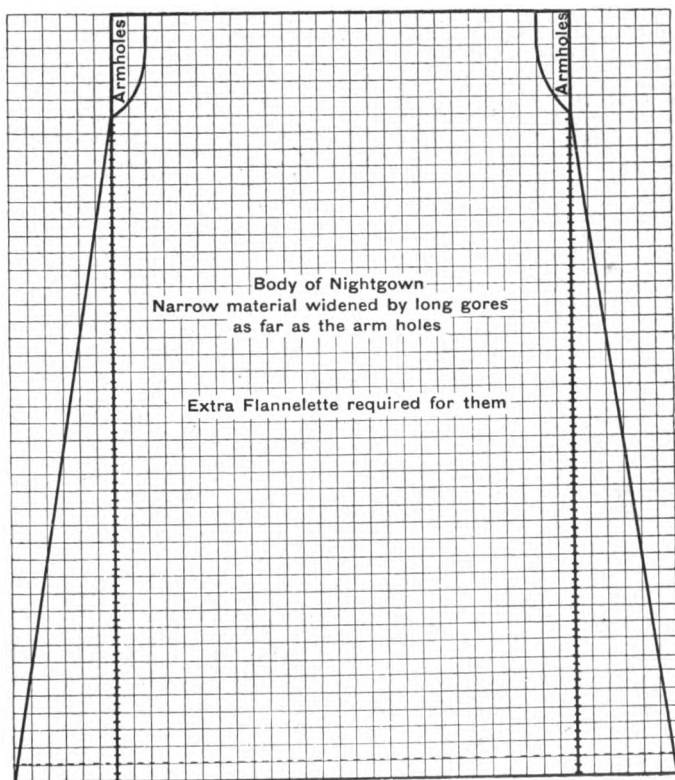


FIG. 384

and fold the calico to form a diagonal of the middle third. Cut the crease made by the folding, and this gives the two sleeves each with a straight and a slanting side. (Fig. 385.)

B B 2

Now lay the calico on the desk with the straight selvedge edge in a horizontal position and the slanting edge nearest the worker.

Fold this side to the straight one, so that it will be quite flat without a twist, and this will give a small piece to be cut

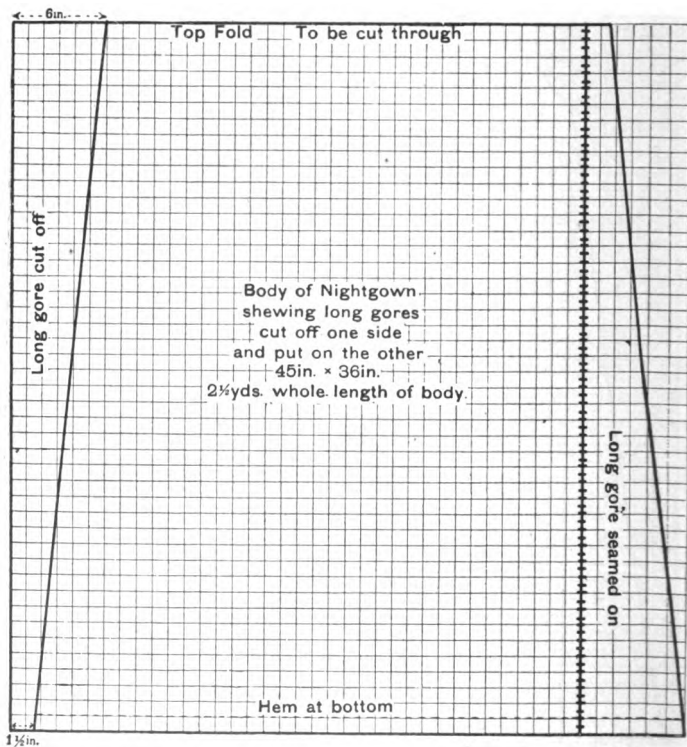


FIG. 384 A

off at the top and bottom to make the edges at those places quite even, and the folded side of the sleeve will be a longer line than the selvedge one. Treat them both in the same way, and they are ready for sewing.

The **wristbands and collar** are cut the selvedge way of the calico, and the former are about 5 inches wide before folding. The collar should not be very wide, as it really is more of a band than a collar, and need not be more than $1\frac{1}{2}$ or 2 inches before it is put on.

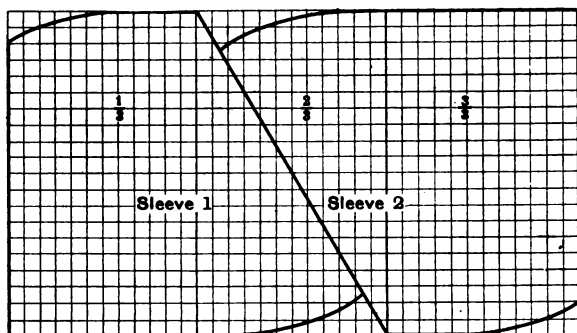


FIG. 385

To make up.—This may be done in two ways:—

1. By completing the tops of the back and front body parts before doing the sides.
2. By sewing the sides first and then the top parts. When the latter way is adopted, the whole length of the body part is folded in half widthwise (the fold forming the shoulder-line), and short gores are cut from the top to the point forming the centre of the side edges. They are then separated by being cut across the fold, and then they are seamed by the selvedges to the sides at the bottom.

The sides are next closed by a run-and-fell seam to within 6 or 7 inches of the top. The bottom is then fixed for a hem about an inch wide, which is hemmed in the usual way. Now shape the armholes by sloping out a curved piece about an inch wide, and then separate the back and front at the top.

In doing this, it is very important to remember that when the front body part is tucked, a back saddle only is used, therefore the back body part must be cut the depth of the saddle shorter than the front. To arrange this, measure down from the folded edge a good half or two-thirds of the depth of the saddle at the armhole end, and cut or tear the top material only. When the piece is turned up, it will be found that the back is the required length shorter than the front. Just a fragment will have to be cut from the sides of the piece now added to the front, in order to make the slanting line continuous and unbroken.

Now gather the top of the back with the exception of about 3 inches on each side, which must be left plain.

Stroke and regulate the gathers in the usual way by halving and quartering, and then sew the saddle on. Fix the lining on the inside, so that the folded edge comes just on the stitches from the outside. It must on no account be pulled below, or the felling stitches will show on the right side and the sewing be spoiled.

The saddle and lining must be quite flat and even. Now the front part must be done. Open it down the centre as far as necessary, and arrange it as described on page 160.

After this, tuck the front, placing the tucks as fancy dictates, remembering, however, to shorten them as they go towards the sides, and not to make the front too narrow. For a woman it should not be decreased more than to about 11 or 12 inches on each side. A stout person would probably require more width.

The front and back part must now be put together. Pin the sides as far as the saddle, and cut the shoulder slope to match that of the saddle. Then turn a fold on this shoulder line of the saddle, fix it to the front body part that corresponds to this slope, and neatly hem it to the garment, after which the inside must be felled.

The sloping of the front for the neck is the next step,

which should be about $2\frac{1}{2}$ or 3 inches in front, to nothing at the point where the saddle comes. Hem on the neckband and be careful that it does not twist. Gather the sleeves at the wrist, and neatly sew on the wristband, after which attach them to the garments by a counter-hem.

If binders are used, the sleeves will be put between these and the garment, and felled neatly on both sides; and if the sleeves are wide and they are gathered at the top, this must be arranged in about 3 inches at the top of the shoulder. Sleeves, however, are, more often than not, put in without binders. Then a narrow turning is folded once all the way round, on the right side of the sleeve. It is now turned over again to the depth of about three-quarters of an inch from the folded edge, and looks like a hem round the top of the sleeve; crease the second turn firmly, and lift up this wide fold, so that the crease made by it is clearly visible. It is on this crease that the armhole of the garment, after being turned over, must be tacked and then hemmed. Turn to the wrong side and tack down the other folded edge—this time the sleeve on to the garment—and neatly fell, remembering, on reaching the saddle, to place the sleeve between it and the lining.

A **counter-hem** is thus used round the armhole, and a neat row of feather-stitching just above the hemming-stitches on the right side, gives it a pretty finish.

The garment is now completed, with the exception of the trimming. This would be sewn on as described before. (See page 349.)

In the former plan, the back and front body parts are cut in two separate pieces, the back shorter than the front for the depth of the saddle, and the top of each part is completed as far as possible before the sides are sewn. This is a handy method of sewing a large garment like a nightgown, and is generally adopted in making shirts.

The **parts** of a nightgown are put together in the same way as in the method just described. The order of procedure only is different.

Fig. 386 is a section of a small nightgown, showing the slope of the armholes, and the saddle after it is cut and

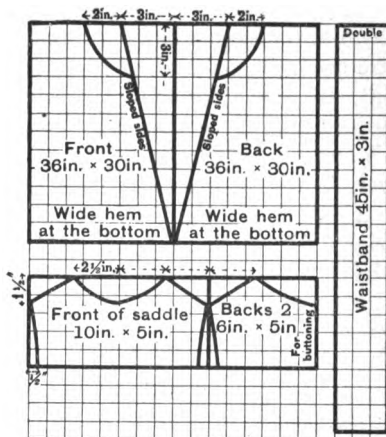


FIG. 386

opened out. The length across must be the selvedge way of the calico.

The side slope should stop about 2 inches from the bottom of the garment.

CHAPTER L

PINAFORES AND OVERALLS

PINAFORES.—Pinafores have given place almost entirely to overalls and fancy aprons.

The 'Cottage Pinafore' is occasionally asked for, and although in its original form it is not very artistic, it can be adapted, and made to have a fairly pleasing appearance.

This is effected in two ways:—

1. By gathering the neck and arranging the fulness into a band instead of drawing it up by means of a draw-string, and by gathering or pleating the fulness at the waist into a band which is made long enough to be fastened at the back by a button and button-hole.
2. By still further improving on the above, by a frill of lace or material round the neck and armholes. Instead of the waistband a sash of the material may be made, about $1\frac{1}{2}$ yard long, and from 5 to 7 inches wide (wider if preferred). In the centre of the sash a box-pleat must be made, selvedge way, and placed to the centre of the pinafore, and backstitched in position by a vertical line of stitching. The fulness at the waist under these circumstances is left loose. The sash is tied in a big bow at the back, and the garment so confined to the waist.

To cut out a Cottage Pinafore.—The length of the material depends upon the height of the wearer, and should be long enough to reach from the neck to the bottom of the dress. The width is $1\frac{1}{2}$ breadth if very wide material is used, but for ordinary print two whole widths will be required.

Take one of the widths and cut it exactly in half lengthwise and then seam the two halves so obtained by the selvedge to each side of the whole width; the latter will be the front and the pieces on each side the backs of the pinafore. There must be no join down the centre of the front. The garment is now ready for cutting.

Fold it in four lengthwise, and crease the folds firmly. Open it so that the centre fold is to the left and the whole garment in half. The crease or seams forming the quarters will be the centre of the garment as it now lies, and the open edges will be to the right.

It is with these that we now have to work. Divide them into three at the top, and crease the thirds for about a couple of inches. Fold the top right-hand corner over

for **two-thirds**, till the point touches the crease marking the quarters. **Do not crease the point down**, as it is only the mark given by the point that is necessary, which should be marked either with a pencil, or with the point of the scissors. From this point on the quarter crease to one-third on the top open edges, draw a line, and this gives the slanting shoulder line.

For the armhole measure two-thirds of the back width down the quarter crease from the point already made to

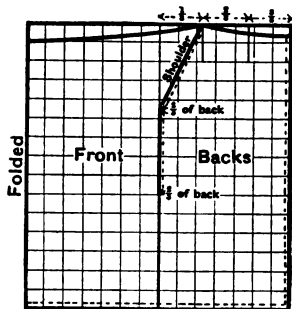


FIG. 387

mark the bottom of the armhole. Now cut the slanting line and the two-thirds, and the garment is cut out with the exception of the neck slope, which is usually done after the shoulders are sewn. When these are done the pinafore is again folded in half by slipping one sleeve into the other, and the front of the neck sloped from an inch to an inch and a-half in the centre,

and curved gently round to nothing at the shoulder seam. The same thing is done with the backs about three-quarters of an inch deep. (Fig. 387.)

To make up.—Narrow hems are placed down the outside edges of the **backs** and a wide one along the **bottom**. This may be very wide, and two or three tucks runned above it if liked. The ends of the bottom hem must be neatly seamed.

The shoulders are joined by a run-and-fell seam, and so arranged that the fell falls to the back, and the armholes are finished by a narrow hem all round, secured at the bottom by a strengthening tape.

The neck is difficult to finish off with a hem, because, as it is curved, the inside line is longer than the outside. It sometimes has to be stretched, and after being fixed for a hem it is turned back and the hem seamed instead of hemmed, and

by holding the fell side towards the worker it can be eased in to the proper size.

The neatest and most satisfactory way is to make a false hem with a crossway piece of material. A draw-string is next run through the hem, which is firmly stitched in the centre to prevent it slipping, and being pulled through.

An eyelet-hole should be worked on the left-hand side of the neck about three-quarters or one inch from the end, and the tape passed through this on the right side, so that the right side well overlaps the left, which prevents gaping at the back.

Tapes are sewn on at the backs about 9 or 10 inches below the neck to fasten them at the waist. Hem the ends of the tape to give a neat finish. They may be button-holed thickly if the tape is narrow. A little lace or a frill may be used for the neck and armholes if desired.

Fig. 388 is a diagram of a useful pinafore. It is cut from a double square of material and the back and front are cut alike. The length depends on the wearer, but most people like the children to have the pinafores long enough to quite cover the frocks.

To cut out.—Fold the double square in half lengthwise, and arrange for the folded edge to be on the left, and in cutting be very careful not to cut the neck too big. It is better to have to slope a little more than to cut it too big at first, because nothing can rectify a badly cut curve. If the accompanying instructions are carefully followed it will not be necessary to cut this pattern first of all in paper.

From the top left-hand corner measure along 5 inches and then 2 inches. At 2 measure down $1\frac{1}{2}$ inch and mark with a dot; connect 5 and the dot by a straight line. From this mark take a line to within an inch and a-half of the bottom right-hand corner.

Now from the top right-hand corner measure down 6 or 7 inches, and from this point draw a horizontal line towards the left till it touches the side line; mark with a dot. From the shoulder to this dot curve in to the depth of three-quarters

of an inch. Now from the top left-hand corner measure down $1\frac{1}{2}$ inch from the slope of the neck, draw a curved line from this point to nothing at the shoulder line. Cut by the lines drawn.

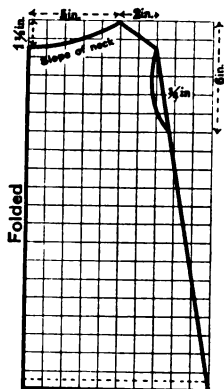


FIG. 388

To make up.—Run and fell the sides, arranging the seams so that the fells turn to the back, and next hem the bottom. Now join the shoulders by a run-and-fell seam.

This pattern is generally made in brown holland, and the usual way of finishing off the neck and sleeves is by binding them with crossway pieces of Turkey red twill, which are afterwards feather-stitched or backstitched on the right side. Turkey red embroidery is sometimes used to completely finish off this little garment.

The back may be opened for a few inches if desired, but the pinafore is often slipped over the head.

OVERALLS.—These are a kind of pinafore, and, as their name implies, are made wide and full enough to cover over all the frock.

They consist of a full skirt, saddle or straps, and very often full puffed sleeves. The latter are not so much used as they were. They are worn by girls of all ages, up

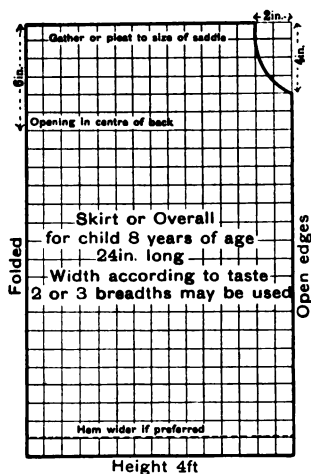


FIG. 389

to 13 or 14. Fig. 389 A, B, C, is a diagram of an overall with saddle and full sleeves. As it is so simple, it will not

be necessary to cut any of the parts in paper except the saddle.

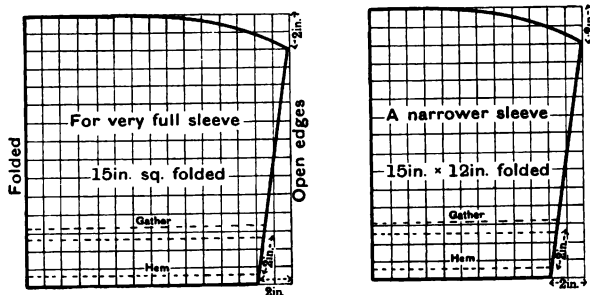


FIG. 389 B

To cut out.—Cut off the widths for the skirt first of all—**two** if the material is wide, **three** if it is narrow. These are joined together and the width folded in half, avoiding a seam at the centre of the front, then fold again and use these quarter folds for the sides. Hold the width now by the sides, shake the garment into position, and then put the sides together for the armhole slope.

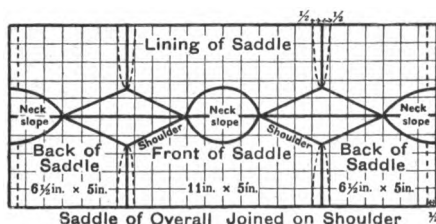


FIG. 389 c

N.B.—If only two widths have been used for the skirt the seams will be at the sides, and it will only be necessary to fold the garment by the seams.

Now measure down the sides about 4 inches, and along the top about $1\frac{1}{2}$ or 2 inches. Join 2 and 4 by a curved line,

and this is the armhole slope. The sleeves, too, may be cut straight off. For very full sleeves they should form a double square of the length when folded, but this width is easily decreased to suit individual taste. (See fig. 389B.) They require very little shaping, a slope of two inches from the wrist to the top, and a convex curve of 2 inches along the top. (See fig. 389B.)

The saddle must be cut in paper, as it should always be tested before making up if possible. When it is satisfactory, cut it out in material and then cut the lining exactly like it, which may be of the same fabric or of calico. The front is in one piece, but the back is in two, and is wider than the front to allow of buttoning.

To make up.—Having joined the sides by a neatly run seam, or by a mantua-maker's seam, proceed to fix a wide hem round the bottom, say, 3 or 4 inches wide, and afterwards hem it.

When muslin, nainsook, or any other very fine thin material is used, the under fold of the hem must be the same width as the top. Now fold the back in two, and make an opening by cutting a slit about 8 inches long down the centre, and arrange it as described in Chapter XVIII. page 160.

Next carefully gather or pleat the tops of the skirt widths, and regulate the fulness to the size of the saddle, which must be hemmed on the right side, and neatly felled on the wrong. Now join the shoulders, and remember when felling the linings to leave them free near the sleeve end, so that when the sleeve is put in, it can be slipped between it and the outside saddle.

If the neck requires any more sloping do it now, and then hem on the neckband. The sleeve must next be made; run and fell the sides, and put a narrow hem round the wristband end. Then, about 3 inches from the bottom, do two rows of gathering about half an inch apart, and hem on the band, which should be about the same width as the gathering. This forms a frill at the wrist.

Now gather the top of the sleeve and arrange so that all

the fulness comes within the saddle. They are sewn into the garment in a similar way to the nightgown sleeve.

Finally work two horizontal button-holes on the saddle (to fasten right over left) and backstitch two buttons on the opposite side to correspond.

A frill round the neck to match the wrists gives a pretty finish. Lace, however, is more often liked by girls.

The saddle for a muslin overall looks pretty if made from a piece of material that has been previously tucked and the neck finished off by a narrow band and edging.

Overalls are not confined at the waist, but hang quite loosely from the saddles.

The following are instructions for an overall made with straps instead of saddles :—The skirt is cut out in exactly the same way as the other overall, but instead of the saddle, the skirt is gathered and placed between the edges of a straight band or strap, which should be about 2 inches wide when folded and about 9 or 10 inches long. The band must be cut about 5 inches wide.

The shoulder-straps are cut the same width, and about 5 inches long. The edges are turned in and seamed, after which they are sewn to the overall with the seamed edge to the inside. It is much more convenient to sew the trimming to a folded edge than to one that has been already seamed.

The overall slips easily over the head, so that it is unnecessary to make an opening in the back. It also hangs from the bands sewn on at the top, and is not confined at the waist.

This pattern looks very pretty made of white muslin, with the armholes and neck trimmed with wide needlework.

In some patterns of pinafores it is necessary to gather the fulness at the waist. Two rows of gathering are done about an inch apart, and then a short band or piece of insertion folded to the same width is hemmed on to them. The sash if used must be cut in two, and the ends box-pleated small enough to slip between the band and the garment. It is then backstitched firmly into position by a vertical line of stitching

at the ends of the front band. The opposite ends of the sash may be left straight or rounded. They look pretty edged with a little lace slightly frilled on.

Another plan is to fold the centre of the sash, which, of course, has not been cut in two (selvedge way), narrow enough to cover the gathering. Place it across the front of the pinafore, and sew the gathers to it, and finish the sides by a vertical line of stitching at each end. The remainder of the sash, or tie, will hang loosely.

The whole length should be about $1\frac{1}{2}$ yard, to enable a nice bow to be tied, and the width from 3 to 4 inches.

CHAPTER LI

FLANNEL PETTICOAT

THE flannel petticoat is an undergarment that many people like to spend a good deal of time in making, as it lends itself somewhat to a change from the actual plain sewing, to fancy work. When a frill is placed round the bottom it is often elaborately sewn and trimmed with lace, and even in the plain pattern that we have to do with, 'scalloping' round the bottom is very often seen, with a little fancy arrangement in each of the scallops.

Anyone who can make a good plain nicely fitting flannel petticoat can easily elaborate later, on their own account.

It is a garment not at all difficult to cut or make, and requires no pattern if a straight waistband is used.

Girls' and children's petticoats always have straight bands, except when they are sewn to petticoat bodices.

The length and style in which the flannel petticoat is made vary with the wearer. If a very wide hem and tucks are wanted, extra length must be given. Three widths are necessary for a woman's flannel petticoat, and if made with

a circular band 27 inches will be quite long enough, and will allow a good hem at the bottom.

These widths are sometimes joined together, hemmed at the bottom, and after the opening at the back has been done the top is pleated to the length of a straight band, which is the size required by the wearer; but this method is only suitable for **children's** petticoats, as there is considerable bulkiness at the waist.

As a rule, the shaped petticoat is more comfortable wear for women.

The three widths of flannel are utilised in the following way:—

No. 1 is for the back, and is not shaped at all.

No. 2 gives two gores, one for each side; and

No. 3 is the front of the petticoat, which is sloped at the sides and top.

With ordinary width flannel about 3 or 4 inches are sloped off the sides from the top to a point about 5 or 6 inches above the bottom edge. (See fig. 390.)

Thus: Fold the breadth in half lengthwise, and pin the sides evenly together. Place the folded edge to the left and from the top right-hand corner measure *along* 3 or 4 inches, and slope this off as described above.

Next measure *down* 3 inches from the top left-hand corner, and slope this by a curved line to the top of the right-hand corner—*i.e.* to the side. This curved line may probably require to be extended along the top of the gore after the garment is put together, so that the slope may be more gradual. A stout figure requires more sloping than a thin one.

Now take another breadth, and arrange for the gores. There are two methods of cutting the gores, but one of them only applies when more than one garment is required, as by its use, one gore would be on the right side of the material and the other on the wrong. For instance, divide the breadth of one of the widths into eight, then fold a slanting line from three-eighths on the left to three-eighths on

c c

the right and cut it. The wide parts will be the bottom, and the narrow ones the top. Now it will be seen that, to fit these on to the front, one gore must be inside out.

Therefore, when only one garment is to be cut, it is better to use the following method :—

In cutting these gores it must be remembered that the right side of the flannel is to be to the outside, that the nap runs downward, and that they are considerably wider at the bottom than at the top. As the object of goring a petticoat is to dispose of some of the fulness at the waist and put extra width at the bottom, fold the breadth in half lengthwise, place the folded edge to the left, and from the top left-hand corner measure in one-third of the half width—*i.e.* divide the top edge of the folded flannel into three, and slope off one-third to within 4 or 5 inches of the bottom left-hand corner. (Fig. 390.) This matches the front and allows for a two-inch hem to be easily folded and hemmed. It is preferable to slope the gores on the folded edge, as it leaves the selvedge edges clear for joining. This is particularly the case in flannelette.

Generally, there is a strip of list to be torn off the length of flannel. In that case the slope may be taken off on either side; if from the open edges, the gores would have to be separated by being torn in two. The petticoat is now ready to be put together.

To make up.—The sides are joined by one of the methods of joining flannel as described in Chapter V., page 83. Fix them with the straight edges to the slanting ones, and tack them for the slanting side to be held towards the worker for running, and so arrange that the turn-over piece of the seam falls to the back.

Turn a hem about two inches wide, which may be fixed for hemming or herring-boning. Next, make the placket-hole in the middle of the back breadth. (See Chapter XVIII.)

With a straight band, which should measure an easy waist measurement in length, and about 5 inches in width, leave about 3 inches plain on each side of the centre of the

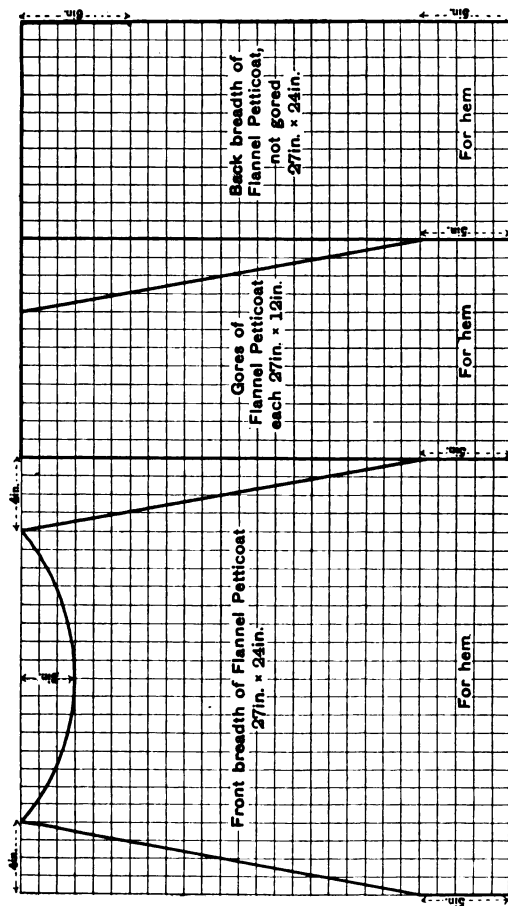


FIG. 390

front breadth, and pleat the remainder in single pleats falling to the back, to the size of the band. The pleats on the gores should be rather smaller and not so close together as on the backs—most fulness must be at the back. Over-cast the tops of the pleats to keep them in place.

If a circular band is preferred, it is cut in the same way as that described in Chapter XLVIII. (fig. 381). The width is a matter of taste, but 5 inches would be sufficiently wide.

The top edge of the circular band should be the size of the waist, and the lower edge the measurement round the figure, the depth of the band below the waist.

Allow $1\frac{1}{2}$ inch extra on each side for buttons and button-holes and for lapping well over at the back. These bands must always be of double material. Many people cut them, or buy them ready made, a good deal larger than is required. Drawing-strings are then put in the top ends of the band for about 7 inches on either side, and used to draw the band up to the proper waist size.

CHAPTER LII

DAY SHIRTS

SHIRTS are under-garments worn by boys and men, and are made of **shirting, calico, cambric, flannel, &c.** The material should suit the person for whom they are intended, and also the occasion on which they are worn. Cambric or dress shirts are usually bought ready made turned out by experts, as it is of the utmost importance that they should fit exactly and comfortably. Much real distress of mind is occasioned if otherwise.

Day shirts are shaped as a rule, and this with a shorter length and breadth are the only ways in which day shirts differ from night shirts, and the same calculations may be

used for both. The following proportions for day shirts for men and boys are obtained chiefly from the height measurement:—

Length = $\frac{1}{2}$ the height; back 3 inches longer than the front.

Width of back = whole width of calico.

Width of front = about 6 inches less than the back.

Length of sleeve = $\frac{1}{3}$ the height, omitting fractions, when a narrow wristband is used; 2 or 3 inches less when a wide one is desired.

Length of collar = 2 inches longer than the actual neck measurement.

• Length of wristbands = $\frac{1}{2}$ the length of collar + 2 inches for turning and buttoning.

Length of armholes = $\frac{1}{6}$ of height, omitting fractions, measured from the shoulder-line down the side. The full length will be $\frac{1}{3}$ of the height.

Length of binders = the length of the armhole + 2 inches at each end; thus, the whole length = 4 inches longer than the whole length of armhole.

Width of binders = about $2\frac{1}{2}$ inches wide after being shaped like the armhole. Allow about 2 inches for this shaping. Therefore, the first width should be $4\frac{1}{2}$ or 5 inches.

Length of saddle = length of sleeves, which allows for shaping and turnings.

Sleeve gussets = 3-inch square, cut diagonally.

Side gusset = 4-inch square, cut diagonally.

Length of flaps = about 9 or 10 inches.

Length of side seams = whole length, less the armhole and the flap lengths.

The back should form a square with the length. Day shirts are generally shaped at the sides by being sloped in to the depth of about 1 inch for boys and 2 inches for men; the armholes are also sloped and the flaps are rounded. The collar band consists of a narrow shaped piece of double material, which is a little deeper at the back than at the

SCALE OF PROPORTIONS FOR MEN'S AND BOYS' SHIRTS

Height	Length		Breadth		Sleeves		Collar	Wrist-band	Armholes	Binders	Saddle
MEN'S	Front	Back	Front	Back	Length	Width	in. in.	in.	in.	in.	in. in.
ft. in. in.	in.	in.	in.	in.	in.	in.	in.	in.	in.	in.	in. in.
6 = 72	36	39	6 in. less than back breadth, 30 in.	Whole width of calico, 36 in.	24	Cut from 36 in. calico. (See figs. 385 & 393.)	about 17 or 18	10½	12	14	24 × 6
5 10 = 70	35	38			23		"	10½	11	13	23 × 5
5 8 = 68	34	37			22		16 or 17	10	11	13	22 × 5
5 6 = 66	33	36			22		"	10	11	13	22 × 5
5 4 = 64	32	35			21		15 or 16	9½	10	12	21 × 5
Boys'	Length of flap of front.		6 in. less than back.	the length. Same as		Depends on the method of cutting. (See fig. 396A.)		in.	3 in. less at the back when a saddle gives extra length.	Twice this measurement all round.	Length of opening in front = ¾ the length of front.
4 8 = 56	28	30	24	30	18		13 or 14	8½ or 9	9	11	18 × 4
4 4 = 52	26	28	22	28	17		12 or 13	8 or 8½	8	10	17 × 4
4 = 48	24	26	20	26	16		11 or 12	7½ or 8	8	10	16 × 4

N.B.—It is not necessary to allow more than 1½ or 2 inches extra length for the back body part of boys' shirts. Very often no difference at all is made (fig. 396), as the saddle lengthens it sufficiently; neither is the whole width of calico required. Thirty-inch calico is wide enough for boys' shirts.

ends. In it the button-holes are made—a vertical one at the back and a horizontal one at each end, and in them are placed the studs, to which the dress collar is fastened.

These bands are often bought ready made for putting on the shirt, and many people prefer doing this, because they are more sure of the slope. (See fig. 395, Collar.)

The fitting of the neck of any shirt is the crucial point.

To cut out.—Draft the pattern and cut out the parts first of all in paper, which when they have served their present purpose may be folded up and kept for future use. At all times, if there is a garment in wear that fits well, and can be spared for a pattern, it is an excellent plan to pick it to pieces and use it for cutting out.

Having the parts ready in paper, remember the way of the material and carefully pin them to it, so that the garment may be cut out in the most economical manner, and in case of a misplacement of any part it can easily be rectified.

Be careful in cutting to use the full length of the blades of the scissors, and so avoid jagged edges. The slopes and curves must be very nicely cut, because these are usually fitting lines. Pay special attention to the slope of the neck. Do not curve immediately from the shoulder (fig. 392), but cut straight for a little distance and then finish with a good



FIG. 391

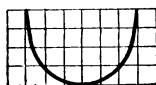


FIG. 392

round curve. (Fig. 391.) In this way wrinkles at the shoulder are prevented and a much better fit ensured. The front part of the neck slope ought to be a good 2 inches lower than the bottom edge of the collar band at the back.

If the garment is for one of the family it is safer to fit the first one on, to obtain the correct slope exactly, then the pieces cut out may be kept as a guide for others, which need

not be fitted. Too much pains cannot be taken with the first shirt to get a good fit.

To make up.—A shirt, like a nightgown, is rather bulky to handle, so it is better to complete each body as nearly as possible before they are joined together. The sleeves may be made either before or after the body. It is an advantage to sew them first, as they are then quite ready when they are required.

Close the sides by a corresponding seam to that which will be used for the body, and at the wristband end leave open about half an inch more than half the length of the wristband (shirt-sleeves are always open at the wrist). This gives plenty of room for the cuff to be ironed comfortably, and for the sleeves at times to be raised above the elbows.

Now strengthen the bottom of the opening either by a gusset, or by false hems about an inch wide, sewn down each side and crossed at the bottom. Some people prefer the latter method.

Next, divide the wrist end of the sleeve into three, and gather the middle third ; or, in the case of a woollen garment, arrange it into a box-pleat to fit the wristband.

The wristband is made selvedge way of the material of varying widths. If they are to do duty as cuffs, they will be made of linen and a good width. The corners may be left square or rounded. If the latter are chosen, do not take off too much ; a halfpenny placed at the corner will serve as a good guide for rounding them.

The raw edges of the top and ends are next runned on the inside, and then turned out and backstitched the depth of the turning from the edge, but this should not be more than a quarter of an inch wide.

Now sew the wristband on to the sleeve either by hemming or by stitching close to the edge, and then fell the inside on to the stitches from the outside.

The button-holes are generally worked last. The sleeves may now be put away safely till they are wanted, and proceed with the body.

The saddle must first of all be sewn on to the back, which at present will be considerably wider than the saddle. Dispose of this fulness by a box-pleat in the centre of the back and then neatly hem or stitch on the saddle.

Now fix and hem the lining, and see that it lies quite flat without any wrinkles.

The front is the next detail. Proceed to arrange the opening, which may be done in the same way as for a nightgown, only, instead of making a point at the bottom of the front piece, it must be left straight, with two rows of backstitching across it. Remember that clothing for men and boys fasten *left over right*.

Sometimes the front is arranged with an imitation box-pleat, when, of course, extra width in the front body part must be allowed.

The box-pleat may be fixed in two ways:—

1. Mark the centre of the front and then measure half an inch to three-quarters of an inch to the left of it; crease down the length of the slit and cut it.

At the bottom of the slit (right side uppermost) cut across the woof towards the left for about an inch. Fix this for a hem so that it falls on the right side of the garment, and backstitch it. On the right-hand side fold a single turn of about one and a-half inches to the wrong side. Make a crease the length of the slit on the right side straight by a thread exactly where the raw edge of the underfold meets the garment. See that this raw edge is between the fold formed by the crease and then tack the three thicknesses together on the right side, and stitch them a little distance (four or five threads) from the outside edge. Flatten it, and see that the raw edge is secured on the wrong side, and then stitch the other side to match.

Now arrange the cut piece at the bottom in a pleat so that no raw edges show either on the right or wrong side, and secure it firmly in its place by two rows of backstitching across the bottom of the front pleat.

N.B.—The rights and lefts are reversed when the garment

is held up as when worn, which brings the fastening in its correct position—left over right.

2. This second method would not be suitable if there were any difference in the right and wrong sides. Proceed in the first steps as in Method 1, as far as the completion of the left-hand side (as handled), which may be turned and hemmed on the wrong side if preferred.

Now cut across the woof towards the right (right side uppermost) the width of the box-pleat, with a quarter of an inch extra for turning.

Fold a single turn down the length of the flap and then fold it over as far as it is cut on to the right side of the garment and tack it; stitch each side the whole length to secure it, and then arrange the bottom in a single pleat so that the middle of the front piece comes to the middle of the left-hand hem. Raw edges are unavoidable both on the right and wrong sides, and they are hidden on the right side by a tab, which is stitched all round close to the edge, and on the wrong side by a tape, which is sewn over the raw edges to finish it off.

Here again the rights and lefts are reversed when the garment is worn.

The sides should now be joined by a seam and fell-seam if they are shaped, and the bottom and sides of the flaps hemmed, the corners of which are rounded. Next sew in the side gussets, and then hem on the binders round the arm-holes. Shape the shoulders, and neatly stitch the outside close to the edge, and fell the inside.

Remember to hem the lining only to the binders near the sleeve end, or it will interfere with the insertion of the sleeve.

Now slope the neck and put on the collar-band. If the neck were divided into three, the saddle part should take up about one-third, and the fronts each one-third. (This is a rough but useful guide.)

The sleeves are put in last of all, by being placed between the binders and the garment, and either stitched or hemmed on the right side and felled on the wrong.

Two button-holes may be worked in the front on both sides. Those on the left—*i.e.* on the pleat—are cut vertically and are sewn with squared ends; while those on the right hand—*i.e.* on the hem—will be worked horizontally with round ends. This prevents the studs falling out. In a working-man's shirt buttons would be used instead of horizontal button-holes.

Two or four button-holes are required for the wristbands. Sometimes the lower one is not made on the band, but, especially if hems and gussets are used for the opening, a triangular-shaped piece is hemmed on close to the wristband and the button-hole made on this.

The shirt is now complete.

CHAPTER LIII

NIGHT-SHIRTS

NIGHT-SHIRTS are made exceedingly plain, with very little shaping, as they are worn loose and easy fitting. The length is about nine inches longer both back and front than the day shirt, and there need be no difference in the width of the two body parts. If any is made, it should not be more than 3 or 4 inches.

They are occasionally cut with shaped sides, but it is not really necessary.

The collar differs from that of a day shirt. In the night-shirt the actual collar is cut with the band all in one piece (see fig. 393, Collar); while in the day shirt it consists only of a narrow band. The following are general directions for cutting out a man's night shirt:—

BODY.—Measure the length, allowing 3 inches longer at the back than the front, and fold it in two widthwise, allowing this difference (3 inches) in the back and front.

Draw a thread to mark the exact shoulder-line, then

arrange for a 10- or 12-inch armhole and allow about 9 or 10 inches for the front flap (the back will be the extra length longer), and seam the intermediate length.

BINDERS.—Cut the binders from 6 to 8 inches wide, and 4 inches longer than the armhole, thus giving an extra 2 inches on each side. The armhole may be shaped or not according to the sleeves. If these are sloped, then the armhole must correspond.

SLEEVES.—These must be easy and wide, and if the material is of a very good width two sleeves may be cut from one breadth. If it is narrow, it is not possible nor wise to do this, as they are not wide enough at the wrist, and the sleeves themselves are apt to twist and drag. Under such circumstances use two breadths to cut the sleeves (fig. 393); the cuttings will come in for pieces such as bands, &c. When the width will give the two sleeves proceed as follows:—

Obtain the length of the outside arm from the top of the shoulder to the wrist, with the arm slightly bent. Tear this length of calico off. Now divide the width into three and find the diagonal of the middle third, and cut it. Fold the straight edge to meet the slanting one, without twisting, and cut off the bits at the top and bottom. (See fig. 385).

When two widths are required, the sleeves must still be cut with one straight side, which forms the top portion of the sleeve when it is put in. (See fig. 393).

WRISTBANDS.—These may be open or closed for a night-shirt. They should be 10 or 11 inches long when closed, and about the same in width, so that when they are folded they will be between 5 and 6 inches wide. They are made straight, and an inch more in length is required to allow for buttoning, if the wristband is open.

SLEEVE GUSSETS.—Two and a-half inches square, cut diagonally.

NECK GUSSETS.—Two 4-inch squares.

SHOULDER-STRAPS.—The length of the shoulder, and about 4 inches wide. Place the half on the shoulder-line, and tack on either side for stitching.

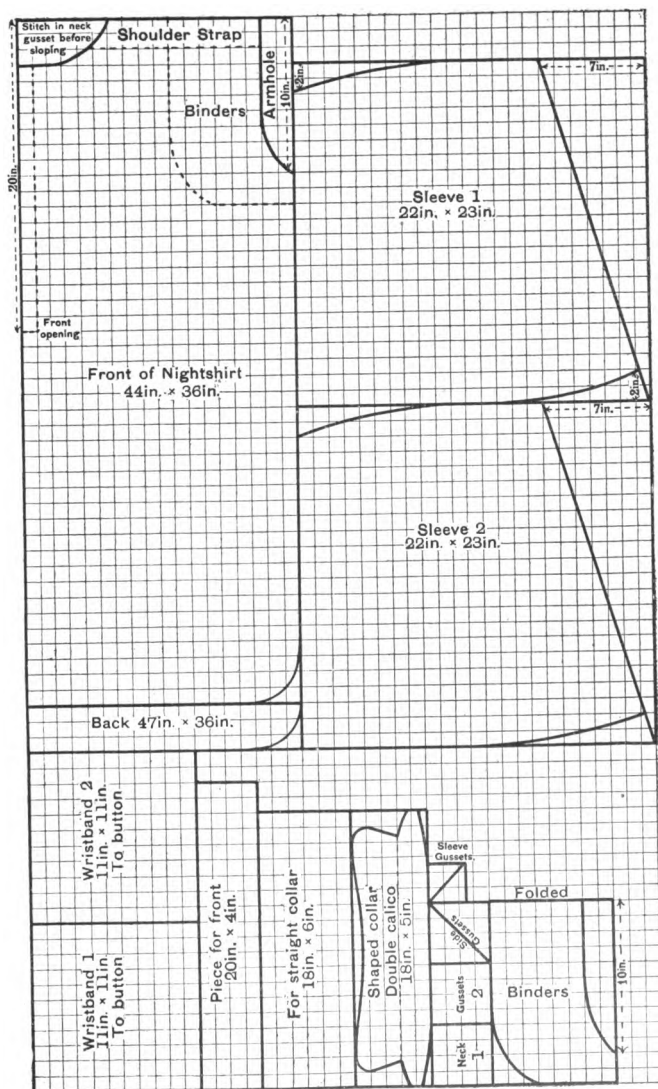


FIG. 393

SIDE GUSSETS.—A 4-inch square, cut diagonally.

FRONT OPENING.—About half the length of the front, and if false pieces are used to finish it, they must be the same length—2 inches for turnings and 2 or 3 inches wide.

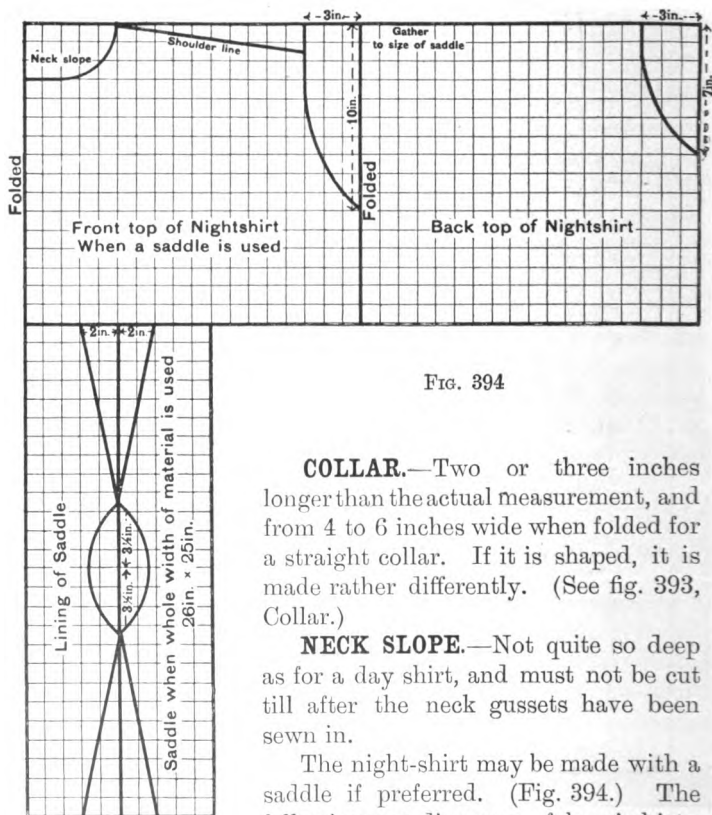


FIG. 394

COLLAR.—Two or three inches longer than the actual measurement, and from 4 to 6 inches wide when folded for a straight collar. If it is shaped, it is made rather differently. (See fig. 393, Collar.)

NECK SLOPE.—Not quite so deep as for a day shirt, and must not be cut till after the neck gussets have been sewn in.

The night-shirt may be made with a saddle if preferred. (Fig. 394.) The following are diagrams of boys' shirts, one to fasten at the back and two to fasten in front. (Figs. 395-397 A.)

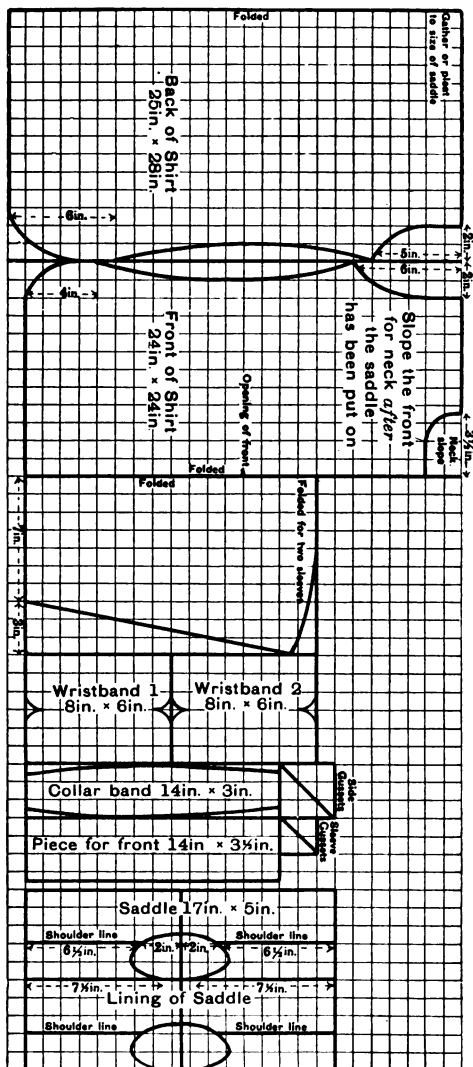


FIG. 395

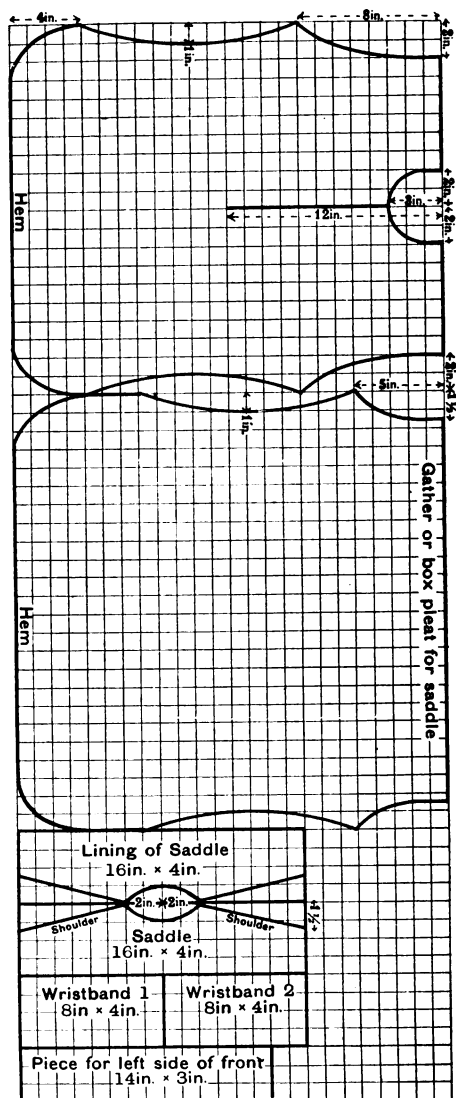


FIG. 396

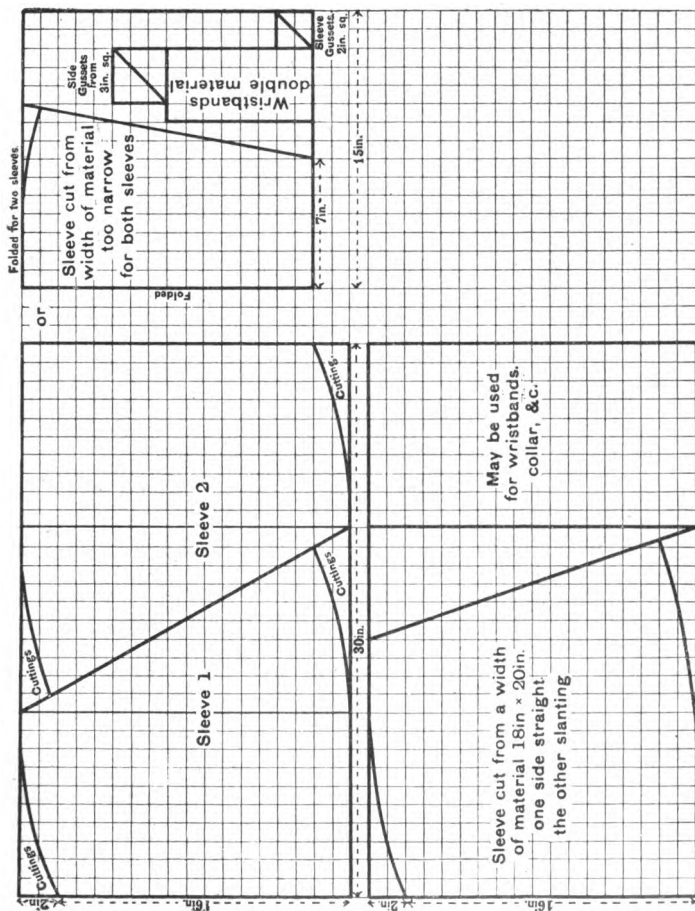


Fig. 396 A

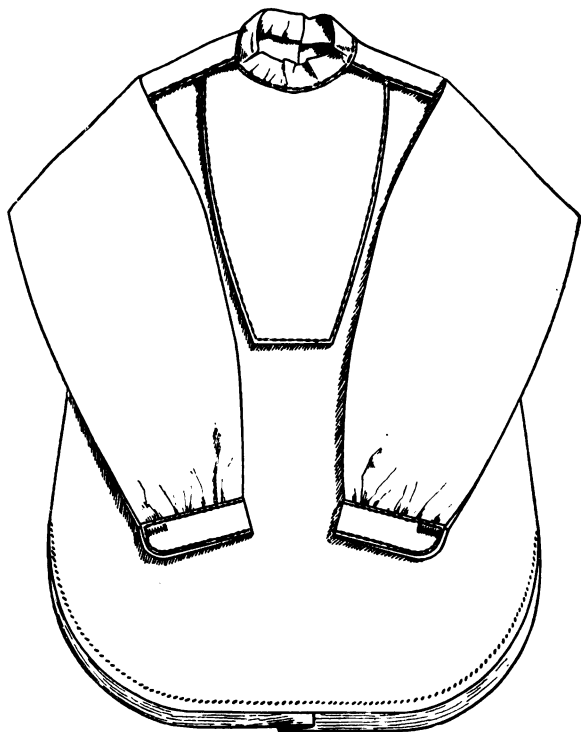


FIG. 397

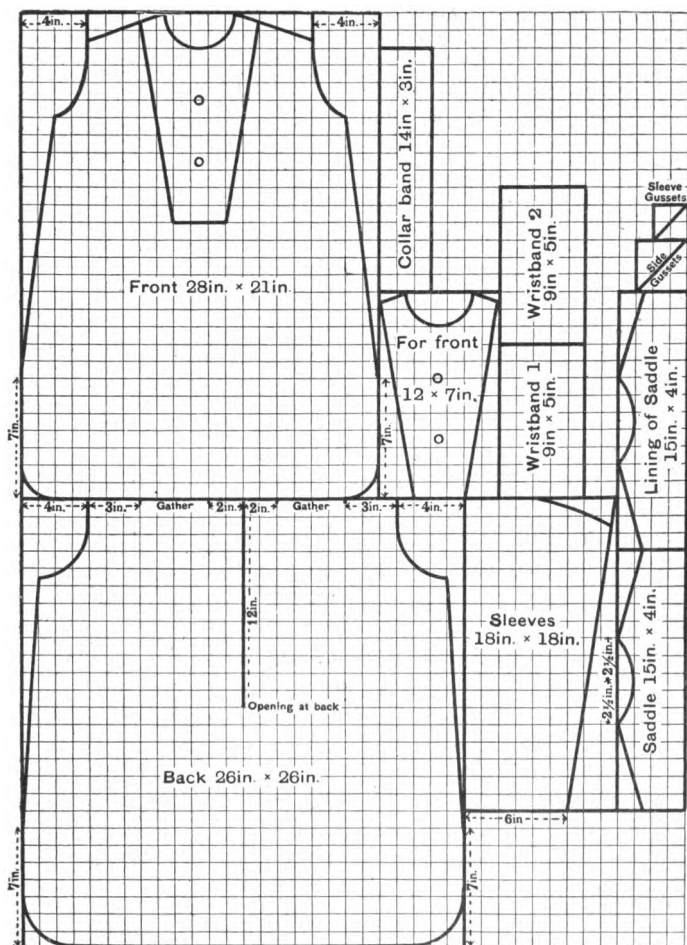


Fig. 897 A

CHAPTER LIV

*GARMENTS REQUIRED FOR PUPIL-TEACHERS'
WORK AND FOR STUDENTS***Candidates**

1. **A Small Nightgown** (see fig. 386).—The details of sewing are identical with that of larger garments.

Small nightgowns are often made without gores and with neck gussets instead of saddles. This is an easier method, and much less work, but it is not such good style, and does not look so nice when it is done.

2. **A Man's Night-Shirt**.—The details and diagrams on pages 395–398 will supply all that is needed for this requirement.

First Year

1. **A Girl's Overall**.—For diagrams and details of working see page 380.

2. **A Woman's Cooking Apron**.—This implies an apron that is made not only for cooking, but for general household purposes, large enough to cover the skirt of the dress almost entirely, and possessing a bib to protect the bodice. It is made quite plain, trimming of any kind being out of place.

It may be made large enough to meet at the back, when two widths of material are required ; or, it may be, only one width will be necessary, as the linen is manufactured in specially wide widths.

The material used for cooking aprons should be linen or holland ; the quantity depends on the style.

For a medium size the skirt should be a yard long when made, and the width according to individual taste.

To cut out.—There is very little cutting in a cooking apron, and what there is consists chiefly of straight lines.

The parts to be thought of are :—The Skirt, Waistband, Bib, Shoulder-straps, and Pocket. The quantity of linen

required is the length of the waistband longer than the skirt, in order to cut all the parts the right way of the material, if the apron is to be made of one width only. Cut off the skirt length, and, when the sides and bottom are sewn, slope the front about 2 or 3 inches deep from the centre to three-quarters of the half. Next cut out the waistband, which is generally a little bit shaped. (Fig. 398.)

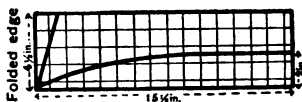


FIG. 398

Straight bands may be used if desired.

The length must be the selvedge way of the linen, and when it is shaped it requires a lining.

The bib requires a piece of linen 10 by 8 if the edges are bound; but if the bib is made with a wide hem on the top and sides, a piece 10 by 12 will be necessary.

The **shoulder-straps** consist of straight pieces of linen the length of the waistband and 4 or 5 inches wide. They are folded and used double.

The **pocket** or **pockets** (two are very handy) are generally circular, or they may be made with a point at



FIG. 399

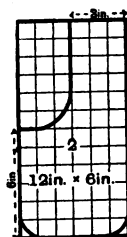


FIG. 400

the bottom. (Fig. 399.) They are often cut like fig. 400, when the top edge is slipped under the band, and secured with it to the apron. The outside edges of the pockets may be either hemmed or backstitched.

To make up.—When the linen is wide enough not to

require two widths, hems about one and a-half inches wide must be placed down the sides, which may be fixed and stitched on the right side; or they may be hemstitched, which gives a very pretty finish. Fold the same width hem along the bottom, neatly seam the ends, and sew it to correspond with the sides. Fold the apron exactly in half and slope the front, after which hem the pockets and stitch them on a comfortable distance from the waist.

Leave about 3 inches plain on each side of the centre and gather or pleat the remainder to the proper size—*i.e.* when it will fit round the figure easily without pulling or dragging. Hem or stitch on the band close to the edge, and then fell on the lining.

Now make the **bib**. This may be done by folding the same width hems down two sides and along the top as those on the skirt, then sew them to match it. The larger size will be necessary for this plan.

The **shoulder-straps** are next made. Fold them exactly in half lengthwise and fix the raw edges for seaming. When they are sewn, the ends are then seamed to the top of the bib. They should be the same width as the hems, and the sewn edge turned to the inside. If the smaller measurement, however, is used for the bib, then a hem is only folded along the top. The sides are placed between the two edges of the shoulder-straps, then stitched close to the edge on the right side, and neatly felled on the wrong for the length of the bib, when the remainder of the strap is seamed as usual.

Gather the raw edge of the bib a little or pleat it, whichever way is used for the skirt waist, and fix it to the top of the waistband. Neatly hem or stitch it on the right side, fell it on the wrong, and then seam the remainder of the top of the band. Work a horizontal button-hole at the ends of the band (to fasten right over left), and stitch a button on at the opposite end. Two other buttons must be sewn on the waistband about 3 inches from each end, and a corresponding button-hole at the end of the shoulder-straps.

This completes the cooking apron.

Second Year

1. **A Gored Flannel Petticoat.**—Full directions for this will be found on pages 384–387.

2. **An Infant's Long Flannel.**—See pages 413 and 415 for diagrams and directions for making up.

Scholarship

1. **A Girl's Chemise.**—See page 343.

2. **A Girl's Pair of Drawers.**—See pages 357–359.

3. **A Flannel Petticoat.**—See pages 384–387.

GARMENTS FOR CERTIFICATE STUDENTS

First Year

1. **A Woman's Chemise.**—See page 345.

2. **An Infant's First Shirt.**—See page 409.

3. **Pair of Child's Drawers.**—These, of course, would be made closed, and opened at the sides (figs. 377 and 378, and sewn in the same way as described on page 361.

Second Year

1. **A Woman's Nightgown.**—See diagrams and details on pages 367–375.

2. **A Boy's Shirt.**—See pages 399–403.

3. **A Child's Muslin Pinafore.**—The simplest and prettiest style for this is the one described on page 383.

Make it in mull muslin. Put a 4-inch hem round the bottom, and run about three tucks above it. Finish off the neck and armholes with a tucked frill instead of lace, and the result will be a satisfactory little garment.

CHAPTER LV

GARMENTS FOR BABY

**First shirt—The pilch—Barrow—Short skirt and long petticoat—
Nightgown—Daygown—Robe—Frock**

BABIES' garments do not follow any rule of measurement. They are cut almost from a standard size, and it does not matter whether baby is plump or thin, tall or short, the clothes that are made to welcome the little stranger are quite suitable, as the patterns, bought or borrowed, differ very little in size. The shape changes from time to time as fashion dictates, and as it is found to be more comfortable for the tiny mite. They should, of course, be made of the finest and softest and best material that can be afforded, and when mothers make these small garments themselves, they always take the greatest pride in doing their most excellent stitching. This is as it should be—each tiny stitch a symbol of oceans of mother-love. The present prevailing idea of clothing these little new-comers in woollen garments removes the necessity for sewing the first shirt; but, as many people cling to the old-fashioned notions, it is in our present list.

Full directions for knitting a woollen first shirt are given on page 327.

1. **BABY'S FIRST SHIRT.**—A piece of nainsook or mull muslin 10 by 21 is required for one shirt. Thus, a yard and an eighth of this material, being very wide, will cut eight—*i.e.* four from the length and two from the width of the material—with probably some pieces over, that would make others if used the wrong way of the fabric, which would be quite allowable for this particular garment. Nothing is cut *off* in this pattern. (Fig. 401.)

When it is drafted, only three lines are required to be cut, as marked in the diagram.

To make up.—First join the shoulders by a narrow run and fell, or by a counter-hem, which may be hemmed or

stitched. A very narrow hem is next folded down the fronts and along the bottom, which is either hemmed, or back-stitched on the right side. From the top of the fronts as far down as the flap, it must be stitched, in any case, on the right side, so that when the flap is turned over the hem is quite neat.

The same width hem is put round the flaps, this time fixed on the right side. This is because, when the garment is worn these flaps are always folded over.

The points of the sleeves are hemmed like the flaps, and turned over on the sleeves. The armhole is finished by a narrow hem all round, the bottom of which is strengthened either by a tape or a gusset.

The bottom points of the flaps are neatly finished by a few button-hole stitches.

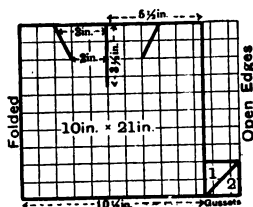


FIG. 401

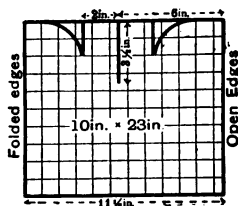


FIG. 402

To put in the Gusset.—The gussets for a baby's shirt are of single material, and are obtained from a 2- or 3-inch square cut diagonally. These are hemmed all the way round (a very narrow hem), then the point is put to the bottom of the armhole, and the two sides seamed to the shirt on the right side. The top of the gusset or the base of the triangular shape is the bottom of the armhole.

The shirt is now ready to be trimmed. Usually Valenciennes lace is chosen, and it is sewn on, a little frilled round the armhole, flaps, and points of the sleeves. Cash's frilling is also a suitable trimming. Fig. 402 shows the flaps slightly rounded.

Closed shirts very soon take the place of the open ones. These are like a little chemise, and may be made with flaps or sloped round the neck, hemmed round, and drawn up to the required size by a draw-string. The sleeves and neck are trimmed in the same way as the open shirt.

The diagram on page 343 would be suitable for this pattern.

2. THE PILCH.—This may be made of flannel, Turkish towelling, or other suitable material, and may be considered as the first drawers. About five-eighths of a yard of single flannel 30 inches wide is required for one, but one yard 36 inches wide, cut diagonally, will give two. (Fig. 405.)

To cut out.—Take the flannel and fold it in two lengthwise. Place the folded edges to the left. From the bottom

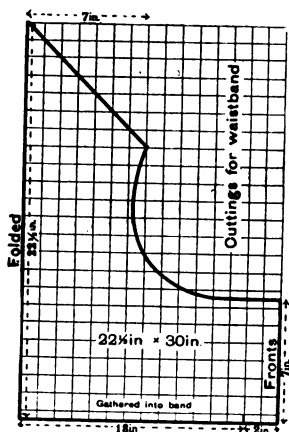


FIG. 403

right-hand corner measure up 7 inches and mark. From the top left-hand corner measure along 7 inches and down 7 inches, and draw the diagonal of this square. Cut it, and from its inside point slope with a curve round to the 7-inch mark on the right. (Fig. 403.)

The width will be the waist-line, and the 7-inch lines form the points. The point is called the flap.

From the cuttings a band 25 inches long and $2\frac{1}{2}$ inches wide must be obtained. A calico band may be used instead of the cuttings.

To make up.—Bind the edges with flannel binding, or put a narrow hem round, if any other material than flannel is used.

Gather or pleat the waist to the length of the band, leaving 2 inches plain at the fronts, and hem the band on.

Work a button-hole at the left-hand end of the band and stitch a button on to correspond at the other end. This will be right-handed for the dresser. Lastly, hem a small square or triangular piece of calico at the point of the flap on the wrong side and work another button-hole, so that this also may be fastened to the button on the front of the band. (Fig. 404.)

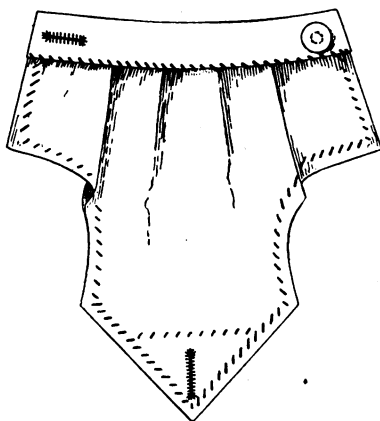


FIG. 404

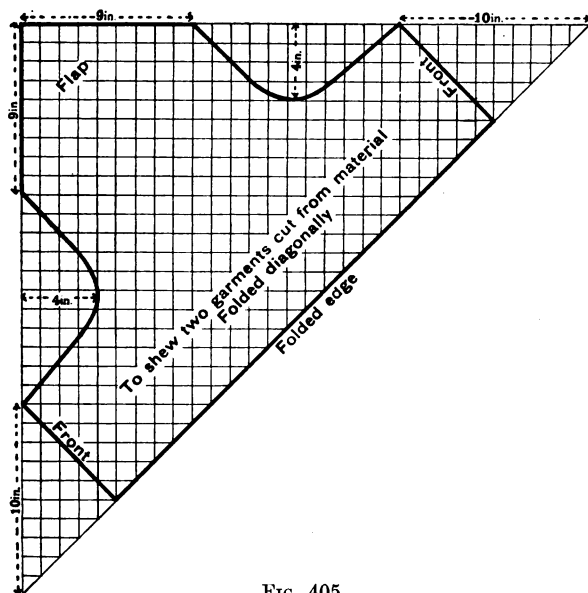


FIG. 405

When cutting two from a square of material, fold it diagonally and cut it by the paper pattern of the diagram given. (Fig. 405.)

Place the pattern with the waist along the diagonal fold, pin it carefully in position, and cut out the shape, and separate the two by cutting along the top fold. They will be made up as described above. Some people use a square of flannel folded diagonally without shaping for the pilch.

3. **BABY'S BARROW.**—This is known by various names. In some parts it is called a whittle; in others a barrow, or barrowcoat; while many are content to speak of it as 'the long flannel.' It is made in two ways—with a bodice and without. The former is often considered the day flannel, and the latter the night flannel. More flannel is required to make a barrow with a bodice, and the amount of sewing is also greatly increased.

Both patterns are described, and the diagrams show very plainly how they are to be cut out and made.

To make up fig. 406 obtain $1\frac{3}{4}$ yards of fine Saxony flannel, and use $1\frac{1}{2}$ breadth for the skirt. Cut the whole one 30 inches long, thus leaving 33 inches in the other piece. This measurement (33 inches) is required for the body, so that, to obtain the half-breadth, the flannel must be cut in two lengthwise before the second 30-inch length is cut off. Now fix the skirt seam, being careful to notice the right side, the way of the nap, and the edges. Join it by a run-and-backstitch seam, then open the edges and herring-bone carefully on each side; or it may be done by the *turnover* seam.

Bind the sides and bottom with silk binding, and then, after leaving 6 inches plain at each side, gather or box-pleat the remainder of the top to the size of the waist—*i.e.* about 24 inches, 12 inches pleated and 12 inches plain—and neatly bind this in the same way as the rest of the skirt.

Now proceed with the bodice. Notice that the length of the bodice is the selvedge way of the flannel, so that the length of the odd half-breadth just gives it. The back of

the bodice must be lined to give strength, warmth, and support, so that from the remaining strip cut out a second back to extend from the under-arm on each side. Neatly herring-bone this to the bodice on the wrong side, and then turn it to the right side and quilt it. Choose coarse white silk or twist or even flax thread, and sew diagonal

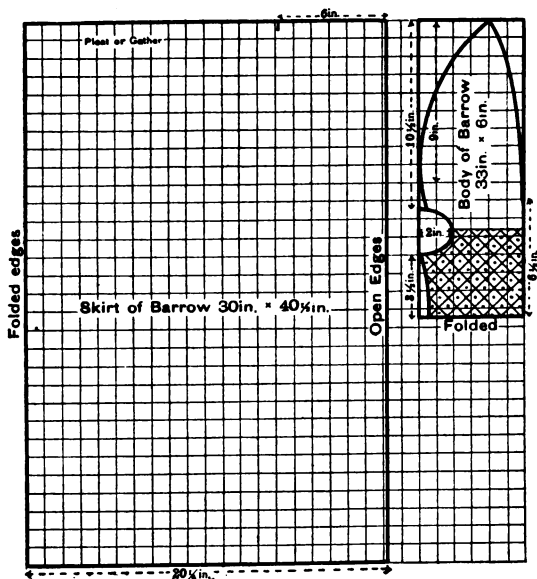


FIG. 406

lines of backstitching across the back, and in the spaces between the lines work a little spot in satin stitch.

Bind the edge all round with silk binding, together with the slit underneath the left arm, which is for the right-hand end of the bodice to pass through when it is worn.

Next, make and sew on the shoulder-straps, which consist of a double piece of binding 5 inches long.

The skirt must now be attached to the body. Put the centre of the bodice to the centre of the skirt (right sides

facing) and seam the two edges together on the wrong side. This leaves the points of the bodice free for about $4\frac{1}{2}$ inches, which is quite necessary, because the right-hand end is put under the left-hand side, and passed through the slit under the left arm, and taken round to the back, where it meets the other point. A piece of binding about 12 inches long is sewn to each end of the bodice to tie it in position.

The last thing is to sew three lengths of binding about 10 inches long on each side of the skirt—those on the left side close to the edge and about 6 inches apart, and those on the right opposite to them, but 5 inches in from the edge.

In this way the left is folded over the right, and so makes the front of the garment double as well as the back.

Fig. 407 represents the barrow made all in one piece, with three box-pleats forming the back of the body. Two yards of flannel are required for one, but three yards will make two, because each garment needs only a breadth and a-half. The edges of the pleats must exactly meet without overlapping, and extend lengthwise for about 6 inches. This is a simpler method than the former, and it is preferred by many people.

Fold the flannel in half lengthwise, and with the folded edge to the left measure $2\frac{1}{2}$ inches along the top from it towards the right. Mark it with a pin, and then tack this width down the length for 6 inches. Be careful to keep the same measurement, and then run it with a run-and-back-stitch, after which remove the tackings, and arrange the pleat by tacking the centre fold on the seam just made, first of all flattening it well by putting the left thumb down inside the fold to separate the sides, and then pressing the seam.

Now tack the edges of the box-pleat so made, firmly and thickly to the garment.

On each side of this pleat measure first $1\frac{1}{4}$ inch—*i.e.* half the width of the pleat—and on which the new pleat will have to rest, and from that $2\frac{1}{2}$ inches more. Mark this with a pin and fold again for 6 inches lengthwise, and tack

in to the depth of $2\frac{1}{2}$ inches. The folded edge forms the centre of the side pleat. Run and flatten the fold as in the first instance, and tack the edges to the garment.

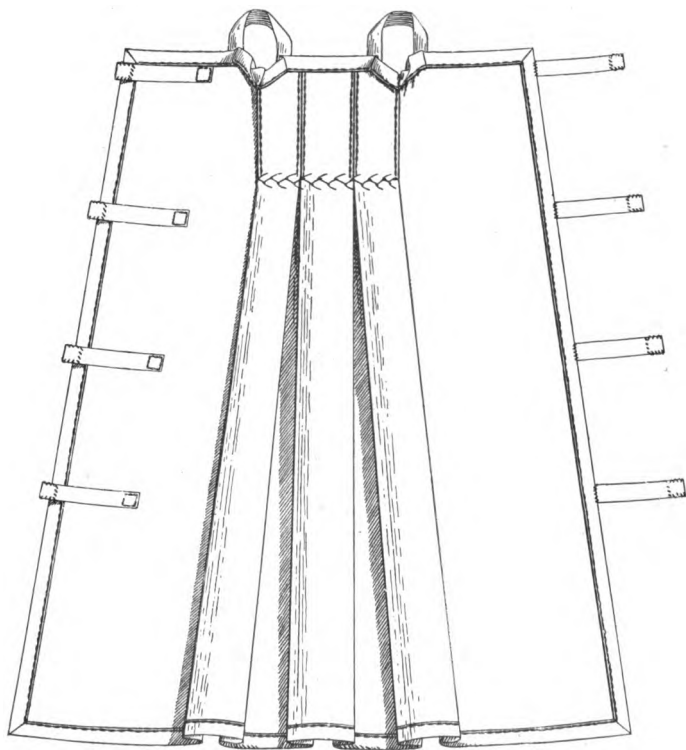


FIG. 407

All the edges of the pleats must now be either stitched or feather-stitched, as they are tacked, with coarse silk, and afterwards a row of feather-stitching should be worked across the bottom, to keep the pleats in position.

It is well to neatly over-cast the raw edges of the pleats at the top, as it is then more easy to put the binding on

the folded flannel. From the centre of the middle pleat with the garment folded, and the folded edge to the left, measure 3 inches to the right, and then $2\frac{1}{2}$ inches again to the right. Slope from 3 inches to $2\frac{1}{2}$ inches to the depth of 2 inches for the armhole.

Now bind the barrow all round with silk binding, and then make and sew on the ties and shoulder-straps as described above.

4. BABY'S SHORT SKIRT AND LONG PETTICOAT.—

Fine white calico or longcloth is necessary for these. The body is made in the same way for each, the only difference in the garments being in the length and width of the skirt.

For a short one, $1\frac{1}{2}$ or 2 breadths may be used, and it should be 12 inches deep when made up. Join these by a mantua-maker's seam, put a hem $1\frac{1}{2}$ inch wide round the bottom, fold the garment so that the seams come at the side, and then in the centre of one breadth make the placket-hole, turn a narrow fold on the top to the wrong side, mark the halves and quarters, and gather on the right side close to the edge, as described on page 167, ready to be sewn on to the body.

A long petticoat is sewn in the same way, but is much longer. It should be about 28 inches long when made up, and not less than two breadths wide. Tucks may be run above the hem in both skirts if desired.

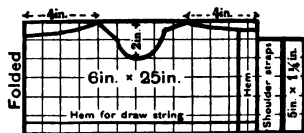


FIG. 408

THE BODY. — The diagram shows how to cut it out. (Fig. 408.) There must be no seam down the centre of the front, and the length of the body must run by the selvedge threads.

Fold hems three-quarters of an inch wide down the backs. Put a hem three-eighths of an inch wide along the bottom, and run a narrow tape through it, securing it in the centre by a vertical line of stitching to prevent it slipping out.

Cut the shoulder-straps from a piece of calico $1\frac{1}{2}$ inch wide

and 5 inches long. Join these to the shoulders, and then turn a hem round the neck sufficiently wide to take a tape as a draw-string, and this must be securely fastened in the centre. Now fix a very narrow hem round the armholes and hem them.

Next sew the skirt to the body, and the garment is finished with the exception of any trimming that may be used. This would be sewn on in the same way as previously described.

5. **BABY'S NIGHTGOWN.**—Follow the accompanying diagram for cutting-out. (Fig. 409.)

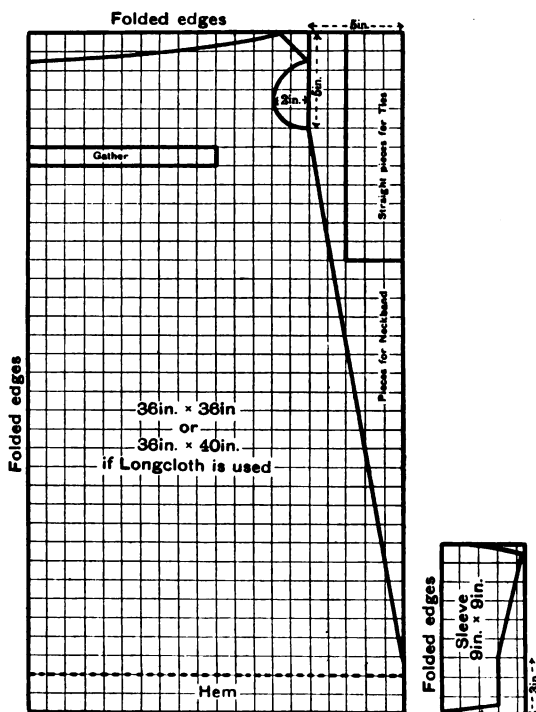


FIG. 409

Two patterns are given—one with a shoulder seam, and the other with the sleeve forming the shoulder. (Figs. 409 and 410.)

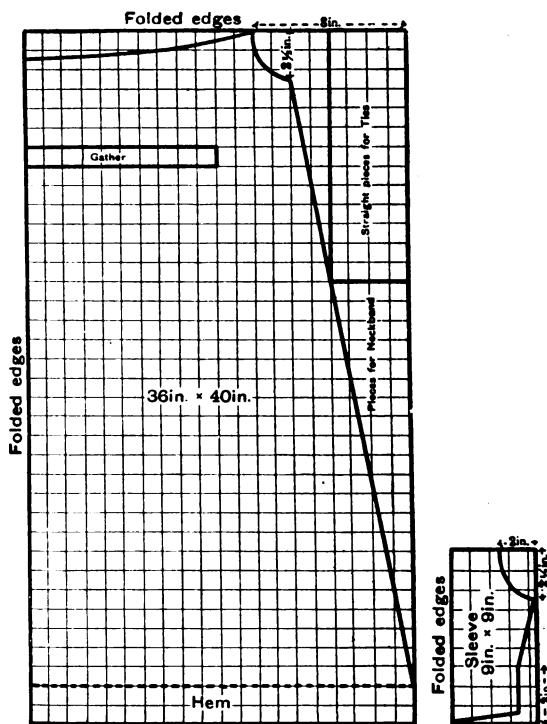


FIG. 410

The nightgown consists only of the body, sleeves, and ties or sash. Two breadths of longcloth 36 inches long will give the body and ties, and a quarter of a yard will be required for the sleeves. This strip will give two pairs of sleeves, so that, although it takes $2\frac{1}{4}$ yards to make one, two could be obtained from $4\frac{1}{4}$ yards; hence the economy of cutting out sets of garments.

The sash will be cut from the slopings at the side, and must be 3 inches wide (wider if possible), and not less than 18 inches long. As the sides of the nightgown are slanting, they must be neatly joined by a run-and-fell seam, remembering to fix them so that the fells are turned to the back. Open the back at the neck for about 6 inches, and arrange as for a placket-hole to prevent it tearing at the bottom, and to enable it to pass over the baby's head. Turn a hem about 2 inches wide round the bottom. Run and fell the shoulders, and gather the neck. Draw it up to about 18 inches, and sew on a narrow neck-band, which should not be more than half an inch wide when completed; three-eighths of an inch is a better width, but not quite so convenient for the draw-string. When the narrower width is used, it is well to feather-stitch the band at the edge before sewing it on the garment.

Now, in the centre of the front part, 5 inches below the neck, mark with a pin and measure 7 inches on either side, make a crease across the front for 14 inches, and also another one parallel with this, and 1 inch below it. Gather in these two creases and draw it up to 5 inches in all, and then sew a band or piece of insertion over them 5 inches long and about 1 inch wide. Feather-stitch close to each edge.

Next make the sleeves. Run and fell the seams, turn a narrow hem round the bottom on the right side, and seam on a narrow lace frill, and fold the cuff back on the sleeve. Carefully and neatly run and fell the sleeves to the garment, with the seam of each meeting.

Hem the strings, and trim the ends to match the sleeves. Then pleat the other ends small enough to slip under the ends of the front band. Stitch them firmly in position by a vertical line of back-stitching or feather-stitching.

Lastly, trim the neck, and the garment is completed.

Fig. 410 is made up in the same way as fig. 409.

The sloped part of the sleeve is run and felled to the corresponding slope of the garment, and then, as the upper

part of the sleeve forms the shoulder, this is gathered with the neck. Remember, in arranging the gathers, to have more fulness at the back and front than on the shoulders. All other details are the same.

6. **BABY'S DAYGOWN.**—This is sometimes called a 'morning gown' or 'monthly gown.' Cambric or muslin is

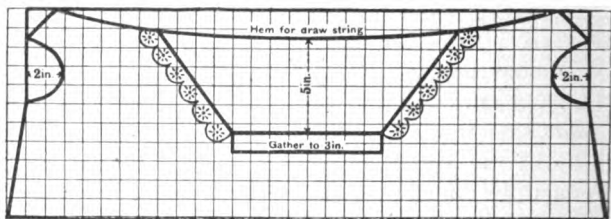


FIG. 411

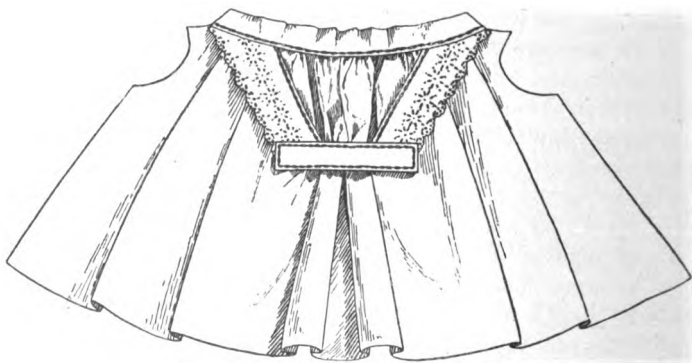


FIG. 412

the best material to use for this garment, but it is often made of very fine longcloth. It has more trimming on it than the other garments, and, if very nicely made, may take the place of the robe on most occasions.

It is cut out similarly to the baby's nightgown. (See fig. 409.)

Run and fell the sides, hem and tuck the bottom, and then fold the front body part in half, to arrange the trimming of the body, which should form a wide V, or fan. Mark the point on the fold 5 inches below the centre of the neck and measure 4 inches on each side and mark.

From this mark crease a fold to near the top of the shoulder, and this gives a slanting line on which to put the trimming, which may be of insertion, with a frill of needlework to the outside. This should be feather-stitched to the garment, and the space between at the waist (8 inches) must be gathered and drawn up to the size of 3 inches. (Fig. 411.) Gather another row an inch below, and put on the little band of insertion, which must come to the ends of the side trimming. (Fig. 412.)

The remainder of the details are similar to the nightgown. A little alteration, however, is made in the sleeve: instead of turning back the cuff, the wrist is gathered and sewn on to a narrow feather-stitched band, so forming a tiny frill round the wrist. The edge, of course, is trimmed to match the rest of the garment. (Fig. 413.)



FIG. 413

7. BABY'S ROBE.—This may be made from the same pattern as the daygown, only the front must be robed. Cut the pattern of 'robed front,' as shown in the following diagram. (Fig. 414.)

Now take a piece of cambric of the same width as the widest part of the pattern, and do the robing as fancy dictates—either by tucks entirely, or by groups of tucks and insertion, or by insertion alternate with a piece of cambric without tucking.

Cut the pattern piece out of the front body part, and then cut the robing the same shape; from it, stitch or feather-stitch some insertion down the sides, and on the outside edges tack a needlework edging, which may, or may not, be slightly frilled.

On the sides of the garment turn a narrow fold on the right side. On this edge lay the inside or feather-stitched

edge of the insertion, so that the whole of its width rests on the garment, and the raw edges on the wrong side are well covered by the folded edge of the garment. Pin on the trimming at intervals, and then turn it to the wrong side to test the position, and tack the folded edge just on the stitches

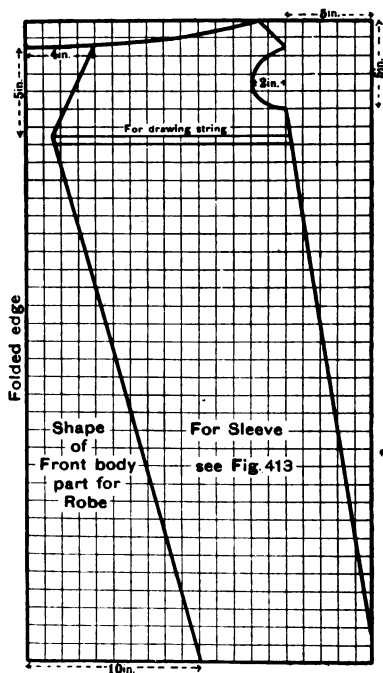


FIG. 414

from the right side. Neatly fell it so that the stitches do not show on the right side, and then, on the right side, secure the opposite edge, with the needlework already tacked to it, to the garment by the same stitch that has been used throughout.

The same method applies if no insertion is used. The

edging is put on the shaped front first of all, and feather-stitched to it before it is attached to the garment.

A narrow band half an inch wide must be hemmed round the waist of the robe, on the wrong side, and a drawing-tape run through it to tighten it to its requisite size.

The robe is often made with body and skirt. The following are diagrams of bodices for that purpose.

Fig. 416 should be composed entirely of fine embroidery. Fig. 415 may be made in the same way, or with a V-shaped embroidery front, with the remainder of the body of muslin.



FIG. 415

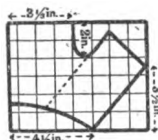


FIG. 416

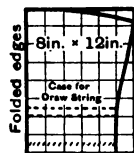


FIG. 417

Full puffed sleeves, either long or short, may be used for the robe. Fig. 417 is a diagram of a long sleeve for a baby's robe. A draw-string at the neck and waist must be used to draw it up to the proper size.

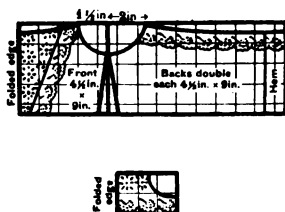


FIG. 418

Fig. 418 is a diagram of a bodice for a baby's robe with a V-shaped front. It is cut without shoulder seams, and the top of the sleeve forms the shoulder.

8. **BABY'S FROCK.**—The following is a diagram of a baby's frock bodice of twelve or eighteen months old. It may be made in print, muslin, or cambric.

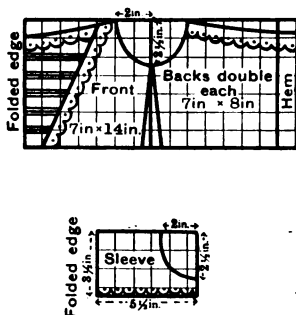


FIG. 419

The sleeve forms the shoulder, and after it is sewn into the body by a mantua-maker's seam (seam of sleeve to under-arm seam of bodice) it is gathered and drawn up to 4 inches. The neck is placed between the edges of a narrow band and neatly hemmed on both sides, after which it is feather-stitched.

The bottom edge is also bound, and a draw-string run through both neck and waist, which must be secured in the centre of those parts. The front of the bodice may be trimmed according to taste. (Fig. 419.)

The skirt is 13 inches long when made up and about $1\frac{1}{2}$ yard wide. The next diagram (fig. 420) is also for a little child of about the same age. It is a very simple pattern, but is neat and pleasing when made up, and is suitable for cotton or woollen material.

Make a false hem at the neck and waist of the bodice after joining the sides and shoulders by a mantua-maker's seam. Use crossway pieces and let the hem be an inch wide when hemmed. On this, run three or four parallel lines of running, and then put draw-strings through them and

draw them up to the proper size. Sew the tapes together at the ends so as to make one width, and hem the new end. (Fig. 421.)

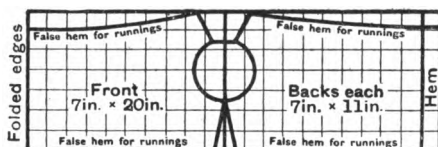


FIG. 420



FIG. 421

The sleeves are made with a hem, and one or two tucks to match the skirt, which is made the same way as for the previous pattern.

CHAPTER LVI

A CHILD'S FROCK BODY AND PETTICOAT BODICE

THE following diagram is for the lining of a child's frock body. (Fig. 422.) In cutting the material lay the pattern 2 or 3 inches inside the fold, and cut both backs and fronts that much fuller.

This is arranged on the lining in a V-shape either by gathering or pleating. (Fig. 423.)

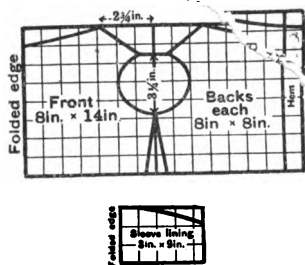


FIG. 422

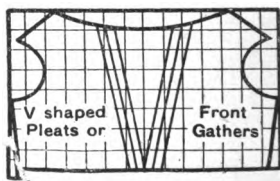


FIG. 423

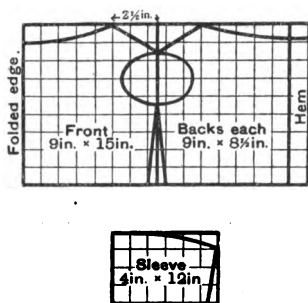


FIG. 424

The sleeves are puffed, being also cut larger than the lining (fig. 422), and are bound on the outside edge. They are stitched into the body and the raw edges are either neatly overcast, or they are bound by a piece of tape.

The neck and waist are bound, and a drawing-tape may be used if necessary.

Another Frock Body.

Larger size. (Fig. 424.)

Here, again, the diagram gives the pattern of the lining, and the same directions apply as in the previous one.

A CHILD'S PETTICOAT BODICE.—No. 1.—With shoulder-straps. (Fig. 425.) Run and fell the straps to the shoulder and hem the neck, armholes, and waist, and run in the draw-string. A false hem made with a crossway piece of calico is more easily managed round the neck than a hem. Work two button-holes in the back to fasten right over left, and stitch suitable buttons on the other side. If a draw-string is not used, four buttons and button-holes will be necessary.

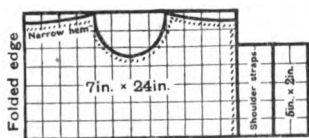


FIG. 425

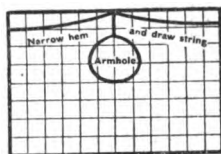


FIG. 426

No. 2.—Without shoulder-straps. (Fig. 426.) Hem the armholes and waist, and either fold a hem, or make a false hem as above round the neck.

Fasten the back as described above.

CHAPTER LVII

COMBINATIONS

THESE, as their name implies, combine the two garments usually worn as under-linen by women. Children, as a rule, do not wear combinations.

Some ladies much prefer them, while others are so conservative that they cannot bring themselves to relinquish the old-fashioned customs and take to new-fangled ideas with regard to their *lingerie*.

They say they savour of the 'new woman,' and therefore

utterly taboo them. Be that as it may, they are very suitable for woollen garments, as they lessen the bulk very considerably under the corset, which, when it exists in irregular

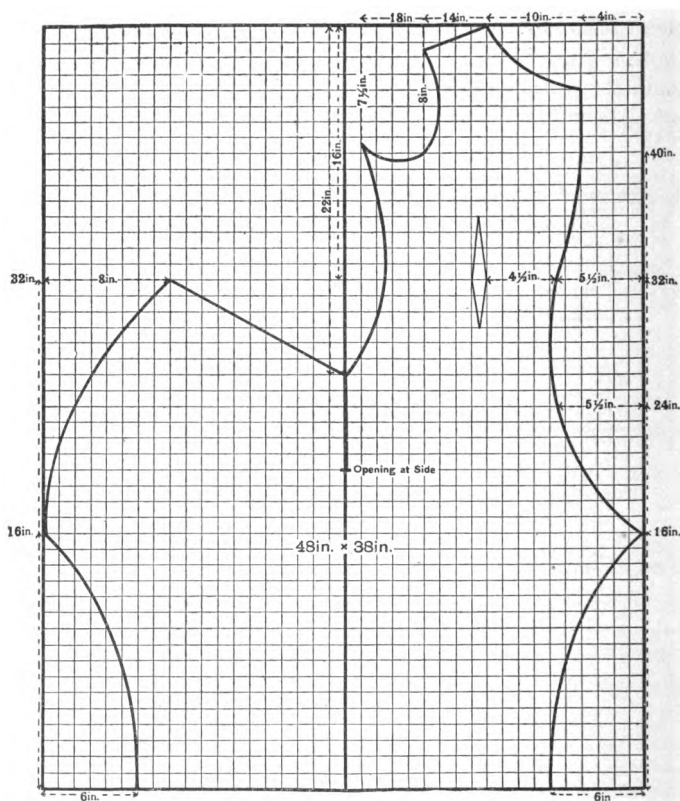


FIG. 427

fold, is very uncomfortable. With our uncertain English climate, woollen underwear is indispensable, so that there are a great many ladies who are glad to avail themselves of woollen combinations.

The following is a diagram showing how to cut out combinations for a woman. They are full size, and are the more comfortable pattern of fastening at the side. (Figs. 427-430.)

The pattern is equally suitable for a high or low neck, and either long or short sleeves may be used, or the arm-holes may be simply hemmed and trimmed. (Fig. 431.) Crossway pieces should be used for the hems in such a case.

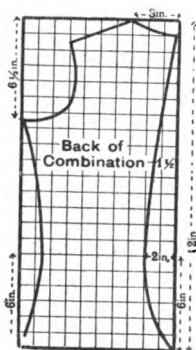


FIG. 428

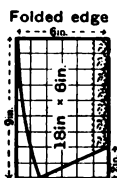


FIG. 429

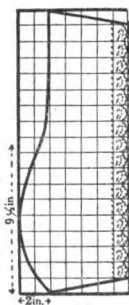


FIG. 430

To make up.—Close the legs by a run-and-fell seam. Next, face the fronts with crossway pieces to within 16 inches of the point; run and fell the remainder of the fronts and seat. Gather the bottom of the legs and put on a band, leaving 2 or 3 inches plain on either side of the seam to prevent dragging. Run and fell the backs and then join these to the sides in the same way. Run a crossway piece on the bottom of the back on the right side, then turn it over and hem it on the wrong side, so making the back neat and firm on which to sew the buttons.

Now put false hems on the side slits and then gather the top of the seat and draw it up to the size of the back. Put a band on this edge, and on it work three button-holes, a horizontal one at each end and a vertical one at the centre.

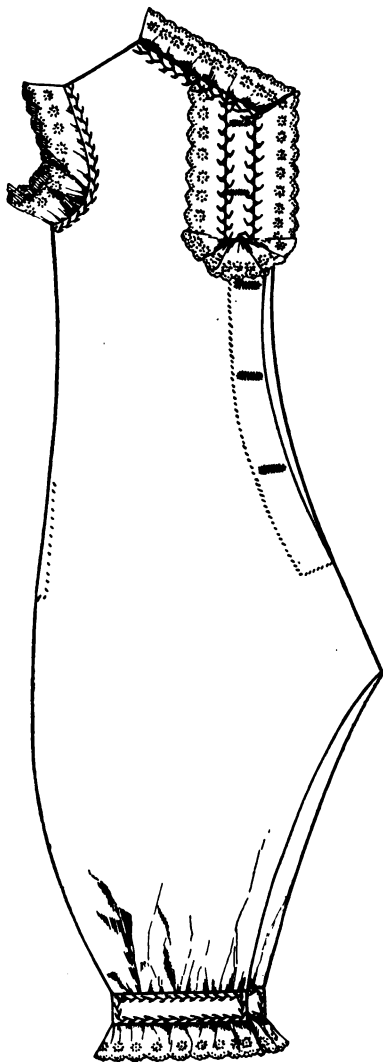


FIG. 431

Stitch the buttons on the back to meet the button-holes. Join the shoulders, then make the sleeves, and run-and-fell them in.

If the darts or figure-slopes are used in the front, the edges must be joined by a counter-hem and stitched on the right side. Great care is needed to make the tops and bottoms of these seams neat and nicely finished. Put a narrow hem or neckband round the neck. If the latter, hem it on the right side and fell it on the wrong. Work button-holes down the front and stitch buttons on the other side, to fasten the garments right over left.

Lastly, finish off the garment by feather-stitching the bands and edging them with some trimming. Narrow torchon lace is very suitable.

The trimming may be made from the material itself if it is flannel or flannelette. Cut a strip selvedge way the length that is required, and then, with a sixpence as a guide, mark the length into scallops, either by a black-lead pencil or by running it by the curve of the coin.

Then with some flax thread nicely button-hole the scallops and satin-stitch a spot in the centre of each. When the length is finished, take a sharp pair of scissors and carefully cut away the flannel from the outside edge of the scallops.

This is a very durable trimming, and is suitable too for woollen nightgowns. It can be done in odd moments, and in this way does not become wearisome.

N.B.—The neck is made high or low according to the depth of the slope, and taste of the wearer.

APPENDIX

SCHEDULE III. (B)

NEEDLEWORK

SEE ALSO APPENDIX I. OF REVISED INSTRUCTIONS

N.B.—The materials and the stitches of the exercises performed before the Inspector, or in the garments shown to him, should not be so fine as to strain the eyesight of the children, and the presentation of needlework of too fine a character will be considered a defect.

GIRLS' AND INFANTS' DEPARTMENTS

BELOW STANDARD I.

1. Needle drill. Position drill.
2. Strips (18 inches by 2 inches) in simple hemming with coloured cotton, in the following order, viz.:—(1) black, (2) red, (3) blue.
3. Knitting-pin drill.
4. A strip knitted (12 inches by 3 inches) in cotton or wool, or four small squares 3 inches by 3 inches.

STANDARD I.

1. Hemming, seaming (top-sewing), felling. A small untrimmed garment or other useful article showing these stitches.
2. Knitting.—Two needles, plain, *e.g.* a strip or a comforter.

F F

STANDARD II

1. The work of the previous standard with greater skill. A small untrimmed garment or other useful article.
2. Knitting.—Two needles, plain and purled, *e.g.* cuffs or any simple knitted article, vests, strips for petticoats, &c.

STANDARD III.

1. The work of the previous standards, stitching on coarse material, pleating, and sewing on strings. A simple untrimmed garment, *e.g.* a pinafore, an apron, a petticoat.
2. Herring-bone stitch on single-thread canvas or on cheese-cloth.
3. Darning (simple) on single-thread canvas or on cheese-cloth.
4. Knitting.—Four needles, plain and purled, *e.g.* cuffs, welts of socks, &c.

STANDARD IV.

1. The work of the previous standards, and gathering and setting-in. An untrimmed garment, *e.g.* a chemise, child's overall, &c.
2. Darning.—Plain (as for thin places), on stocking-web material.
3. Knitting.—Four needles. A simple knitted garment.
4. Patching on coarse flannel (herring-bone stitch).
5. Cutting out, in paper. A child's chemise or plain pinafore (two sizes) to be cut out by some simple scale of proportion.

STANDARD V.

1. The work of the previous standards. Button-holing and sewing on buttons. Putting on tape loops and strengthening-tapes. A simple garment to be cut out by the maker.
2. Knitting.—Four needles. A simple knitted garment.
3. Plain-darning a hole in stocking-web material.
4. Cutting out, in paper and in material, a garment suitable for making up in Standard III.

STANDARD VI.

1. The work of the previous standards and tuck-running. Any garment (showing the stitches of this and previous standards) to be cut out by the maker.
2. Patching in calico and print.
3. Cutting out, in paper and in material, a garment suitable for making up in Standard IV.

STANDARD VII.

1. The work of the previous standards and gusset-making. Garment cut out by the maker.
2. Darning on coarse linen (diagonal cut) and on woollen material (hedge-tear).
3. Cutting out, in paper, a reduced and enlarged pattern of the garment selected for the year's work (paragraph 1).

NOTES

In schools where needlework is taken under Art. 101*e* (ii) of the Code for 1899, the following requirements of this schedule shall be omitted :

Standard IV. (5), 'cutting out in paper, &c. &c.'

Standard V. (1), 'to be cut out by the maker.'

Standard V. (4), 'and in material.'

Standard VI. (3), 'and in material.'

Standard VII. (3), 'cutting out in paper, &c. &c.'

COURSE OF NEEDLEWORK FOR SMALL SCHOOLS**FIRST STAGE**

Hemming, seaming (top-sewing), felling, and pleating.

Garments showing these stitches.

Knitting with two needles.

A small garment for every two scholars, or a reasonable number of needlework exercises, and a knitted article, suited to this stage, to be submitted to the Inspector.

SECOND STAGE

Gathering and button-holing.

Darning on stockings or woollen material and patching in calico, print, and flannel.

Knitting with four needles.

Garments suited to this stage, and a sock, stocking, or simple knitted garment to be submitted to the Inspector. Elementary cutting-out in the highest class only.

NOTES

1. Garments must be made by each girl in the standards, but not necessarily those specified in this schedule, which are mentioned merely as examples. They must be presented in the same condition as when completed by the scholars.

2. At least half as many garments as there are children in average attendance in Standards I., II., and III. should be shown; one-third of these may be knitted articles. Each garment must be entirely made by its own standard. In Standard IV. and upwards each girl must (if she has attended school six months or upwards) present a small and simple garment made by herself, or she may present a half-garment if an adequate sample of the stitches used in the garment be shown, or she may present a larger garment tacked together and partly worked in each detail. The garments or half-garments must in Standards V., VI., and VII. be cut out by the makers.

3. The garments made by the children in the lower standards should (as a rule) be cut out by girls in Standards V., VI., and VII. In Standards IV. and upwards the children must fix their own work; in the three lower standards they should be taught to fold and tack hems and seams, but they will not be required to fix the work in the garments made by them. Those above Standard I. (or, in small schools, those above Stage I.) will be required to 'fix' and 'cast on' in the exercises performed before the Inspector.

4. Girls attending cookery classes during any of the hours devoted to needlework shall be allowed to present to Her Majesty's Inspector simpler garments than those required in their respective standards, or garments (according to their standards) tacked together and partly worked in each detail.

Girls who have passed the standards fixed by the by-laws for half-time exemption from attendance at school, and are beneficially employed, shall be exempt from presenting a garment to Her Majesty's Inspector.

5. Alternative schemes of needlework, suited to the special requirements of a district, may be submitted to the Department by the managers of a school. Such schemes may usefully include provision for the practical mending of the children's own clothes.

NEEDLEWORK**(INSTRUCTIONS TO INSPECTORS)**

32. Special instructions as to the mode of conducting the test exercises in needlework will be found in Appendix I. The requirements in this subject are set forth in detail in Schedule III. (B) to the Code; and when good methods are adopted can easily be fulfilled in three, or at most in four, hours per week.

When more time is thought to be necessary, the reason will probably be found either in the absence of skilled class-teaching and demonstration, or in the desire to make an unnecessary number of garments for sale or use. The plan of allowing the elder girls in turn, some five or six at a time, to bring from home for the sewing lesson garments which require to be repaired has been found to work well, and to connect the school work usefully with the everyday domestic life of the scholars. Due heed will, of course, be needed in regard to sanitary considerations; but if this precaution is observed, the attention of the managers may be specially drawn to the usefulness of mending garments, which need repair, in school time.

APPENDIX I***INSTRUCTIONS TO HER MAJESTY'S INSPECTORS AS
TO EXAMINATION IN NEEDLEWORK*****SCHEDULE III. (B)**

1. Forty-five minutes (exclusive of the time occupied in giving out and collecting the work) should, as a rule, be given to this examination. The time given to the examination in needlework should be continuous and uninterrupted.

2. A table of exercises, to be worked in this time, is annexed. The material for each is shown. The exercises, if completed so far as to furnish a proper test, will satisfy the requirements of the examination. A sufficient supply of material should be kept in hand in

each department to enable the scholars to work any exercises suitable to their class which the Inspector may select.

3. It is desirable that as a rule, and when the numbers in the standards are sufficiently large, the whole of the exercises should be given. You should therefore divide the scholars into as many groups (A, B, C, &c.) as there are exercises to be performed, and assign one exercise to the children of each group. Thus, for example, Standard IV. would be divided into four groups, and each of the four exercises would be worked in one of the groups.

4. Suitable needles, cotton, thimbles, scissors, and inch tapes, if not given out beforehand, should be in readiness for distribution with the other materials, so that time may not be lost at the examination. Each girl should fasten securely together the different specimens, if the exercise include more than one.

5. It is important that too fine needlework should be avoided. No exact rule as to the size or number of stitches (on a given space) can be laid down; but the approximate standard to be kept in view, in hemming, seaming, and stitching, may be taken as follows:—

Hemming	{	Infants and Standard I., about 6 to 10 stitches to the inch.
		Standards II. and upwards, about 8 to 18 stitches to the inch.
Seaming and stitching.	{	Standards I. to VI., about 12 to 18 stitches to the inch (according to material).

6. It is essential, however, that children should be taught needlework according to this approximate standard without counting threads (a habit which is most pernicious to the eyesight), and that their knowledge of it should be attained simply by training the hand to work with the eye.

7. You should take care that children of weak eyesight are given an exercise which will not be injurious to their eyes, and in serious cases they should be excused altogether.

8. If the specimens are taken away for examination, it is desirable that at the close of the time allotted each child's work should be folded separately, the exercises in each group tied together, and the whole made up in standards, and fastened up with the name of the school outside.

9. Coloured cottons are recommended throughout. The object

of giving two colours is to test the children's knowledge of 'joinings'; this must be attended to in all cases.

10. Great attention should be paid to evidence of carefulness in teaching 'joinings' and 'fastenings' on and off, and to general neatness of finish.

11. In cutting-out more credit should be given to correct proportions and useful and intelligent work than to elaborate or trimmed paper models. This applies more particularly to the cutting-out that may be shown as part of the work for the year.

12. It is of great importance that teachers of all grades should give evidence of their power of teaching needlework by demonstration and by the simultaneous method; you should, therefore, whenever practicable, call upon one or more of the pupil-teachers and assistant-teachers in each school, and especially the certificated assistants, to give an oral lesson in your presence.

13. In order to give more practical illustration to the lessons in mending, it is desirable that the teachers should allow a certain number of children above Standard IV. to bring to school garments needing repairs, and should superintend the mending of them.

14. In future the exercise in hemming, and the needle position and knitting-pin drills will not be compulsory for children in or below the lower division of infants.

15. The needlework of half-time scholars should in all cases be leniently judged both as regards quantity and quality.

In the following Table the requirements of the Code for each Standard are divided into groups of lessons of moderate length, any one of which may be given by the Inspector in their respective Standard.

INFANTS, LOWER DIVISION (OPTIONAL)	INFANTS, UPPER DIVISION	STANDARD I
A.—To hem 3 inches in one colour.	A.—To hem 5 inches in one colour.	A.—To work in two colours (so as to show a join) a hem of 5 inches.
	B.—To knit 6 rows of 12 loops previously cast on.	B.—To knit 12 rows of 12 loops with chain-edge, and cast off.
		C.—To join two pieces of calico 5 inches in length by a sewed seam (top-sewing).

STANDARD II

A.—To fix and work a sew-and-fell seam of 5 inches in cotton of two colours, so as to show a join in the cotton both in seam and fell.

B.—To cast on 12 loops, and knit 12 rows ribbed, purl and plain, and afterwards cast off.

STANDARD III

A.—To make a band and fix it for stitching, and work not less than $2\frac{1}{2}$ inches, and sew on a string.

B.—To cast on 30 loops, and knit with 4 pins 10 rounds, breaking and joining the cotton at least once, and cast off.

C.—To darn on single-thread canvas, or on cheese-cloth, 20 rows $1\frac{1}{2}$ inches long, and to work 3 inches of herring-bone.

D.—To fix and work a sew-and-fell seam of 5 inches in cotton of two colours, so as to show a join in the cotton, both in seam and fell; turn down and fix for hemming the four sides of the (joined) material.

STANDARD IV

A.—To gather and stroke down 7 inches, and fix into a band of 3 inches and set in $1\frac{1}{2}$ inches (right and wrong sides).

B.—To put in a flannel patch about 2 inches square.

C.—To cast on 37 stitches and knit with 4 needles 10 rounds, showing seam-stitch and two decreases on each side, as for the back of a stocking, and to darn an irregular space, about $\frac{1}{2}$ inch square, on stocking material.

D.—To cut out and tack together a child's chemise or a simple pinafore (plain or lined paper).

STANDARD V

A.—To double down, as for a band, a piece of calico 3 inches square, fix it by tacking, cut and work a button-hole, and sew on a button.

B.—To cast on 25 loops, and with 2 needles knit the heel of a stocking, turn it, and cast off.

STANDARD VI

A.—To cut out in paper the pattern of half of a yoked overall with one sleeve, and to make it up by tacking.

B.—To turn down a hem $\frac{3}{4}$ inch wide, to fix two tucks 5 inches long, and to run at least half of one.

STANDARD VII

A.—To sew and fell together 1 inch of two pieces of calico, and to put in a gusset, as for the body of a shirt, and stitch it across.

B.—To darn on coarse linen a diagonal cut $\frac{1}{2}$ inch long.

STANDARD V—*cont.*

C.—To plain darn a hole in stocking material.

D.—To cut out (in paper) an infant's shirt, and to make it up by tacking; and to show on material how the armhole can be strengthened with a piece of tape.

STANDARD VI—*cont.*

C.—To put in a calico patch 2 inches square; or
To put in a print patch 2 inches square.

D.—To run and fell together two pieces of calico 5 inches in length, and on a tacked hem work a button-hole as for the front of a shirt.

STANDARD VII—*cont.*

C.—To darn on woollen material a three-cornered or hedge-tear, the sides of the tear to be not less than $\frac{1}{2}$ inch.

D.—To cut out in material and tack together a reduced pattern of the garment selected for the year's work.

In schools where needlework is not taken as a class subject, the following exercises will be omitted:—Standard IV., Group D; Standard V., Group D; Standard VI., Group A; and Standard VII., Group D.

MATERIALS REQUIRED FOR THE EXERCISES IN EACH OF THE ABOVE GROUPS *

N.B.—The sizes specified below are intended as a guide to Teachers.

INFANTS LOWER DIVISION (OPTIONAL)	INFANTS UPPER DIVISION	STANDARD I
A.—A piece of calico, $2\frac{1}{2}$ inches by 5 inches, fixed for hemming, and coloured cotton.	A.—A piece of calico, $2\frac{1}{2}$ inches by 5, fixed for hemming, and coloured cotton.	A.—A piece of calico, $2\frac{1}{2}$ inches by 5, fixed for hemming, and cotton of two colours.
	B.—A pair of knitting-pins, with 12 loops cast on, and cotton.	B.—A pair of knitting-pins, and cotton.
		C.—Two pieces of calico, 5 inches by $2\frac{1}{2}$, fixed for top-sewing, and coloured cotton.

* The material required should be carefully prepared and arranged beforehand. The quantity provided should be sufficient to furnish work for children grouped according to Rule 3; e.g. for twenty-four children

STANDARD II	STANDARD III	STANDARD IV
A.—Two pieces of calico, 5 inches by $2\frac{1}{2}$, and cotton of two colours.	A.—One piece of calico, 5 inches by $2\frac{1}{2}$, and a piece of tape 2 inches long.	A.—A piece of calico, 3 inches by 7, and a piece $3\frac{1}{2}$ inches square.
B.—A pair of knitting-pins, and cotton.	B.—A set of 4 knitting-pins, and cotton.	B.—A piece of flannel, 4 inches square, and a piece 2 inches square.
	C.—A piece of single-thread canvas, or cheese-cloth, not less than 4 inches square.	C.—A pair of knitting-pins, and cotton, and a piece of stocking-web 3 inches square.
	D.—Two pieces of calico, 5 inches by $2\frac{1}{2}$, and cotton of two colours.	D.—A sheet of plain, or lined, cutting-out paper, about a square yard.
STANDARD V	STANDARD VI	STANDARD VII.
A.—A piece of calico, 3 inches square, and a linen button unpierced.	A.—A piece of cutting-out paper (lined or plain) about a yard square.	A.—Two pieces of calico, 5 inches by $2\frac{1}{2}$, and one piece for gusset, square or triangular.
B.—A pair of knitting-pins, and cotton, or wool.	B.—A piece of calico, 5 inches square.	B.—A piece of coarse linen . 3 inches square.
C.—A piece of stocking-web material, 3 inches square.	C.—A piece of calico 5 inches square, and one $2\frac{1}{2}$ inches square, and a piece of print 5 inches square, and one $2\frac{1}{2}$ inches square.	C.—A piece of woollen material (serge, cashmere, twill, flannel, &c.), 3 inches square.
D.—A sheet of cutting-out paper (plain or lined), about $\frac{3}{4}$ of a yard; and a piece of calico 4 inches square, and a piece of tape 3 inches long.	D.—Two pieces of calico 5 inches by $2\frac{1}{2}$.	D.—A piece of thin calico, about a yard square.

in Standard III. It will be sufficient to have four packets of material prepared for six children in each group. See Note 3 in Schedule III. (B) of the Code (Needlework) as to 'fixing' and 'casting on.'

SYLLABUS OF NEEDLEWORK EXERCISES FOR SMALL SCHOOLS

In the following Table the requirements of the Code for each Group are divided into exercises of moderate length, any one of which may be given by the Inspector in their respective Groups.

STAGE I

- A.—To work a sew-and-fell seam of 5 inches in cotton of two colours, so as to show a join in the cotton, both in seam and fell.
- B.—To knit 12 rows ribbed, purl and plain, and afterwards cast off.
- C.—To make a band of calico 3 inches in length, and to pleat into it a piece of calico 9 inches in length.

STAGE II

- A.—To gather and stroke down 7 inches and fix it into a band of 3 inches, and set in $1\frac{1}{2}$ inches (right and wrong sides).
- B.—To put in a flannel, or a calico, or a print patch, 2 inches square.
- C.—To cast on 15 loops, and knit with two pins 15 rows showing seam-stitch, and two decreasings on each side, as for the back of a stocking, and to darn an irregular space about one (square) inch on stocking material.
- D.—To double down as for a band, and on this cut and work a button-hole, one end round, the other braced, and to sew on a linen button.
- E.*—To cut out and tack together the pattern (full size) of a pinafore, chemise, or other simple garment.

* (For the highest class only.)

MATERIALS REQUIRED FOR THE EXERCISES IN EACH OF THE ABOVE GROUPS

*N.B.—The sizes specified below are intended as a guide
to Teachers.*

STAGE I

- A.—Two pieces of calico, 5 inches by $2\frac{1}{2}$, and cotton of two colours.
- B.—A pair of knitting-pins, and cotton.

STAGE II

- A.—A piece of calico, 3 inches by 7, and a piece $3\frac{1}{2}$ inches square.
- B.—A piece of flannel 4 inches square, and a piece 2 inches square. A piece of calico 5 inches square, and a piece 2 inches square. A piece of print 5 inches square and a piece 2 inches square.

STAGE I—*cont.*

C.—One piece of calico, $3\frac{1}{2}$ inches by $2\frac{1}{2}$ inches, and one piece of calico, 3 inches by 9 inches.

STAGE II—*cont.*

C.—A pair of knitting-pins, and cotton, and a piece of stocking-web 3 inches square.

D.—A piece of calico 3 inches square and a linen button not pierced.

E.—A piece of tissue-paper about 1 square yard.

The material provided should be carefully prepared and arranged beforehand. The quantity provided should be sufficient to furnish work for children grouped according to Rule 3; *e.g.* for twenty children in Stage II. it will be sufficient to have five packets of material prepared for four children in each Group.

NEEDLEWORK FOR PUPIL-TEACHERS (GIRLS)

SCHEDULE V.—No. 13

(a)	(b)
GARMENTS TO BE WORKED DURING THE YEAR, AND TO BE SHOWN TO THE INSPECTOR.*	MATERIALS TO BE PROVIDED FOR THE COLLECTIVE EXAMINATION.
Candidates {	1 piece of calico 9 inches square.
	1 piece of stocking-web material 4 inches square.
	1 piece of tape $2\frac{1}{2}$ inches long.
	1 linen button (unpierced), suitable needles and sewing cotton.
	1 sheet of lined paper.
1. A small nightgown or a man's nightshirt. 2. A hole mended (common method) in stocking-web material. 3. Paper patterns (cut out and tacked together) of the garments named in paragraph 1; measurements to be stated.†	

* 1. In all cases the specimens, garments, and drawings shown to the Inspector must be done without assistance, and presented as they left the worker's hands. All garments must have been cut out by the makers.

2. The garments should be of plain simple patterns, showing intelligence and good workmanship, but without elaborate detail.

3. Whenever a child's garment, or the pattern of a child's garment, is made, the *height* of the child for whom the garment is intended should be stated.

4. Only one of the two garments mentioned in paragraph 1, column 13 (a), is to be made by the pupil-teacher or candidate, but the measurements and manner of making-up the other garment must be learnt by her.

† Candidates will not be required to show worked garments to the Inspector, but credit will be given for such garments, and the candidates will be expected to show their knowledge of the work specified above at the collective examination.

	(a)	(b)
First Year	<ol style="list-style-type: none"> 1. A girl's overall or a woman's cooking-apron. 2. A patch in calico, one in print, and one in flannel. 3. A reduced and enlarged pattern, in paper or material, of the garment selected for the year's work. The pattern to be cut out and tacked together; measurements to be stated. 	<ol style="list-style-type: none"> 1 piece of calico 9 inches square. 1 piece of print 6 inches square. 1 piece of flannel 6 inches square. 1 piece of tape $2\frac{1}{2}$ inches long. 1 linen button (unpierced), suitable needles and sewing cotton. 1 sheet of sectional paper, and a sheet of lined paper.
Second Year	<ol style="list-style-type: none"> 1. A gored flannel petticoat or an infant's long flannel. 2. A three-cornered (or hedge-tear) darn on woollen material, and a cross-cut (or diagonal) darn on coarse linen. 3. Paper patterns (cut out and tacked together) of the garments named in paragraph 1. 4. A knitted sampler showing the intakes at the back of a stocking, the turning of a heel, and the decreasing and finishing off of a toe, or a complete stocking. 	<ol style="list-style-type: none"> 1 piece of calico 9 inches square. 1 piece of coarse linen 4 inches square. 1 piece of woollen material 4 inches square. 1 piece of flannel 6 inches square. 1 piece of flannel binding $\frac{1}{4}$ yard. 1 piece of tape $2\frac{1}{2}$ inches long. Suitable darning and sewing needles, and cotton. 1 sheet of lined paper. 4 knitting-pins, and knitting-cotton.

Third Year { The Queen's Scholarship Examination. See the Special Syllabus (annexed).

QUEEN'S SCHOLARSHIP EXAMINATION

NEEDLEWORK SYLLABUS [100]

1. The various stitches used in making and mending calico and flannel underclothing.

2. The cutting-out, by proportion or by measurement, of a girl's chemise, drawers, and flannel petticoat.

**EXAMINATION FOR TEACHERS'
CERTIFICATES****NEEDLEWORK SYLLABUS****First-Year Students**

Sewing and cutting-out: [100].

1. The repairing of any plain article of underclothing.
2. The drawing of diagrams on sectional paper :
 - A woman's chemise.
 - An infant's shirt.
 - A pair of drawers for a child of five.
3. The cutting-out and making of two of the above garments.
4. The answering on paper of questions on needlework.

Second-Year Students

Needlework: [125 for Students, 75 for Acting Teachers].

The additional marks will be awarded to Students upon the report of the Inspectress of Needlework.

1. The higher branches of plain needlework.—These include tucking, whipping, and feather-stitching; the repairing of linen and print, and darning in stocking-web stitch.

2. The drawing of diagrams on sectional paper :

- A boy's shirt.
- A child's muslin pinafore.
- A woman's nightdress.

3. The cutting-out and making of one of the above garments, and the cutting-out and tacking together of the other two garments.

4. The answering on paper of questions on needlework.

INDEX

- APPARATUS** for knot drill, 30
 for needle drill, 10
 for position or work drill, 15
 for scissors drill, 26
 for seaming drill, 23
 for stitch drill, 21
 for tape or ruler drill, 28
 for thimble drill, 5
- Appendix**, 433
- Application** of feather-stitching, 130
 of knitting scale, 304
 of marking, 143
 of seaming, 47
- Arrangement** of front of shirt, 393-4
 of tucks for front of chemise, 348
- BABY'S** barrow, 412
 boots, 321
 day-gown, 420
 frock, 424
 gloves, 326
 nightgown, 417, 419
 robe, 421
 shirt, 327
- Backstitching** on material, 56
- Bib** for cooking-apron, 406
- Binders**, 375
- Binding** of flannel, 177
- Blanket** stitches, 149
- Bodices** for baby's robe, 423
- Body** for baby's petticoat, 416
 of nightshirt, 395-398
- Breakfast** cut darn, 245
- Brioche** stitch, 313
- Button-hole** stitch on canvas, 91
 stitch on folded material, 91
- Button-holes**, 90
 on crossway material, 169-172
 on drawers, 364
- Buttons**, bone, 90
 kinds, 85
 linen, 85
 pearl, 89
- CALF** of stocking, 280
- Calico** patching, 192
- Cash's** frilling, 409
- Casting** off knitting, 273
 off with four kneedles, 278
 on knitting, 268
- Caution** when gathering, 70
- Chain** edge, 270
 stitch, 149
- Chemises**, 339
- Children's** chemises, 340
 knickers, 361
- Child's** frock body, 426
 muslin pinafore, 407
- Circular** band, 366
- Collar** for nightshirt, 398
- Collars** and wristbands, 373
- Combinations**, 427
- Completed** gusset, 111
- Cooking-apron** for woman, 404
- Coral** or feather stitching, 126
- Corners** in herring-boning, 79-82
 of button-holes, 92-93

- Cottage pinafore, 377
 Counter-hem, 151
 Course of needlework for small schools, 435
 Crossway bands for false hems, 159
 pieces from slope of neck, 347
 Cuffs (knitted), 312
 Cutting a button-hole, 95
 Cutting out, 336
- DARNING, 205**
 for thin place, 208
 hole in stocking web, 216
- Darts, 431
 Day-shirts, 388
 Decreasing in knitting with four needles, 283
 Decreasings, 280
 Description of hems, 31
 Diagram of circular band, 366
 of completed combinations, 430
 of flannel petticoat, 387
 of useful pinafore, 379
 of woman's chemise, 345
 of woman's drawers, 363
 Diagrams of boy's shirt, 399-403
 of children's chemises, 343
 of children's drawers, 357
 Different methods of sewing on buttons, 88
 Directions for knot drill, 30
 for needle drill, 11
 for position or work drill, 15
 for scissors drill, 26
 for seaming drill, 23
 for stitch drill, 22
 for tape or rule drill, 28
 for thimble drill, 6
 for thimble drill, second method, 9
 for knitting boy's stocking, 307
 for knitting man's stocking, 301
 for knitting woman's glove, 309
- Disposal of stitches for fingers of knitted gloves, 311
 Double cross-stitch, 143
 knitting, 314
 Drawers, 355
 Drawing a thread, 54
 Drawing string for neck of baby's frock, 425
 Drawing strings, 59
 for petticoats, 388
 Dutch heel, 288
- EMBROIDERY, 349**
 Everlasting trimming, 349
 Eyelet holes, 174
- FACING material, 338**
 Fastening of children's drawers, 361
 off buttonholes, 95
 off feather-stitching, 129
 off hemming, 38
 off herring-boning, 78
 off marking, 141
 off running, 102
 off seaming, 45
 off whipping, 120
 on backstitching, 57
 on button-holes, 94
 on feather-stitching, 128
 on gathering, 70
 on hemming, 35
 on herring-boning, 78
 on marking, 140
 on running, 101
 on seaming, 44
 on whipping, 118
 on with second colour, 57
 Feather-stitching on canvas, 127
 Felling, 48
 Fine drawing, 189
 First shirt for baby, 408
 Fixing band for stitching, 55
 hem on joined material, 51
 hems, 32
 hems on cross, 33
 hems ordinary, 32
 hems wide, 33
 pleats, 67

Fixing seam and fell, 47
 seaming, 41
 seam in nightgown sleeve,
 51
 Flannelette nightgown, 370
 Flannel petticoat, 384
 seams, 83
 French seam, 152
 Frills, 338
 Front of baby's nightgown, 419
 of chemises and nightgowns,
 160
 of shirt, 393

GAGING, 138

Garments for baby, 408
 for certificate students, 407
 for pupil teachers, 404-407
 for scholarship, 407
 Gathering, 68
 stitch, 71
 for skirt waists, 167, 168
 Good patterns for cutting out,
 337
 Gores, 350-352
 Grafting, 225
 Gussets, 105
 for baby's shirt, 409
 heel, 289

HEDGE-tear darn, 251

 second method, 254
 Heel with instep gusset, 294
 Heels of stockings, 287
 Hemming on canvas, 34, 35
 of curves and hollows, 39
 Hemstitch, 122
 Herring-boning, 76
 on flannel, 83
 Hooks and eyes, 175
 How to cut out, 346
 make up chemises, 147
 make up chemise sleeve,
 353-355
 Hug-me-tight, 329

INCH tape, 28

Infant's barrow, 412-415

Instructions to H.M. Inspectors,
 437
 with Appendix I., 437
 Intakes, 280

JOINING cotton in hemming, 36
 cotton in herring-boning, 78
 cotton in seaming, 45
 cotton in seam and fell, 50
 round in knitting, 275
 wool in knitting, 277

KILT pattern for petticoat, 331

Kinds of gussets, 106
 of hems, 31
 of linen buttons, 85
 Knickerbockers, 355
 Knitted cord for baby's boot, 322
 cord or lace, 330
 knee caps, 330
 lace, 315
 shoe of baby's boot, 323
 sleeve for baby's shirt, 328
 stockings and socks, 299
 Knitting, 256
 drill, 259
 drill, both hands, 265
 drill, right hand, 263
 with four needles, 274

Knot drill, 29

Knotting, 132

LADDER edging, 317

Leaf pattern edging, 315
 Linen buttons, 85
 List of drills, 3
 Long petticoat for baby, 416
 Loops for hooks, 172

MAKING a loop for knitting, 266

 a stitch in knitting, 270
 Management of front of baby's
 daygown, 421
 Mantua-maker's hem, 153
 Manufacturer's heel, 290
 Marking, 138
 Marking stitch, 139

Materials for feather-stitching, 126
 for shirts, 388
 required for baby's day-gown, 420
 required for code exercises for standards, 441
 required for code exercises in small schools, 443

Measurements for drawers, 360
 for nightgowns, 368, 369

Measuring by tape or ruler, 29
 Mending, 180

Method of darning breakfast cut, 248
 of holding work for hem-stitch, 123
 of knitting with four needles, 274
 of trimming chemises, 349
 of working chain stitch, 150
 of working knotting, 132
 of working satin stitch, 133
 of working scalloping, 147
 of working stem stitch, 130

Mittens, 312

Mouse pattern for quilt, 335

Mufflers, 313

NARROWINGS, 280
 in ribbed stockings, 284

Necessary calculations for knitting stockings, 304

Neck gussets for nightshirts, 396
 of shirts, 391
 slope of nightshirt, 398

Needle drill, 10

Nightgowns, 367

Nightshirts, 395

Notes in appendix, 436

OPEN pattern, 318
 Overalls, 376, 380-383
 Overcasting, 154

PARTS of a stocking, 280-299

Patching a hole in stocking-web, 242
 in calico, 192

Patching a hole in flannel, 183
 in print, 200
 in woollen material, 189

Patterns of overalls, 380-383

Pearl buttons, 89

Petticoat bodice for child, 427

Pilch, 410

Pillow-case pattern for chemise, 352

Pinafores, 376

Piping, 156

Placket-hole, 164

Plain darning, 211

Pleating, 65

Pockets for cooking aprons, 405

Points to avoid in binding flannel, 179

 in button-holes, 96
 in calico patch, 198
 in darning a hole, 223
 in darning (plain), 216
 in darning stocking web, 242

 in darning thin place, 211

 in feather-stitching, 130

 in fine drawing, 192

 in flannel patch, 188

 in gathering, 76

 in grafting, 227

 in gussets, 112

 in hemming, 39

 in hemstitching, 125

 in herring-boning, 85

 in marking, 146

 in pleating, 68

 in print patch, 204

 in run and fell, 105

 in running, 102

 in seam and fell, 51

 in seaming, 46

 in sewing on buttons, 90

 in sewing on tapes, 63

 in sewing on strengthening

 tapes, 116

 in smocking, 138

 in stitching, 59

 in stocking-web patch, 242

 in Swiss darning, 235

 in whipping, 121

Position drill, seaming, 43

 work, 15

 work and needle, 18-21

Position of needle in seaming, 43
 in setting in gathers, 75
 in work, 34
 Preparation of calico patch, 193
 of flannel patch, 185
 of gathering, 69
 of gusset, 106
 for hemstitch, 122
 of print patch, 201
 of scalloping, 146
 of strengthening tapes, 112
 Proportions for shirts, 389
 Puffed sleeves, 423
 Purl and plain, 271
 Purl stitch, 269

QUILT pattern, 333

REQUIREMENTS of code for infants,
 439
 for standards, 439-441
 Required measurements for
 drawers, 360
 Right and wrong side of calico, 41
 Rule for backstitching, 53
 Rules for knitting, 266
 knitting stockings and socks,
 300
 Running stitch, 100

SADDLE for nightgown, 370
 for overall, 381
 Sash for baby's nightgown, 419
 Satin stitch, 133
 Scale for children's chemises, 342
 for women's chemises, 344
 for children's drawers, 356
 for women's drawers, 362
 for knitting stockings and
 socks, 302
 for nightgowns, 369
 for shirts, 390
 for socks, 306
 Scalloping, 146
 Schedule III. (B), 433
 School cap, 329
 Scissors and their use, 25
 drill, 25

Seaming, 41
 stitch on canvas, 42
 Setting in gathers, 73
 Sewing of calico patch, 195
 of flannel patch, 187
 of print patch, 201
 on linen buttons, 88
 Shape of hemming stitch, 33
 Shaped band for cooking apron,
 405
 for flannel petticoat, 385
 Shoulder straps for cooking apron,
 405
 for nightshirt, 396
 Side gussets for nightshirt, 398
 Skirt for baby's frock, 424
 for baby's petticoat, 416
 Sleeve gusset of nightshirt, 396
 Sleeves for chemises, 353-355
 for baby's day-gown, 421
 for baby's frock, 424, 425
 for baby's nightgown, 418,
 419
 for nightgown, 370
 for nightshirt, 396
 for overall, 381
 Slip stitch, 269
 Sloping of nightgown, 374
 Small nightgown, 376
 Smocking, 135
 Snapping of cotton, 37
 Spiral stitch in knitting, 314
 Stem stitch, 130
 Stitch drill, 21
 Stitching, 52
 Stitching on the cross, 58
 Stocking-web darn, 234
 Stranding for stocking-web darn,
 237
 Strengthening tapes, 112
 Stroking gathers, 72
 Swiss darning, 228
 Syllabus of needlework for acting
 teachers, 446
 for certificate students, 446
 for pupil teachers, 444,
 445
 for Queen's Scholarship,
 445
 exercises for small schools,
 443

TAB, 394
 Tacking of bands, 74
 of hems, 33
 Taking up a ladder, 227
 Tapes and their uses, 59
 for baby's flannel, 61
 for ties, 60
 for towels, 62, 63
 Thickened heels, 291
 Thimble drill, 5
 Three-cornered shawl, 333
 'Three-in-one stitch,' 325
 Toes of stockings, 295
 To cut out baby's shirt, 408
 combinations, 428, 429
 cottage pinafore, 377
 drawers, 361
 flannel petticoat, 385
 overall, 381
 pilch, 410
 shirts, 391
 useful pinafore, 379
 To knit a frill, 313
 To make up cooking apron, 405
 Trimming for flannelette, 431
 Tucks, 97

USES of drills, 4
 of piping, 156

VALENCIENNES lace, 409
 Vandyke pattern in knitting, 320
 Various useful garments, 321

WAISTBANDS for drawers, 364
 Washing gloves, 331
 Whipping, 116
 material, 117
 stitch, 116
 Wide edging in knitting, 318
 Widths for flannel petticoat, 385
 Woman's cooking apron, 404
 Women's chemises, 341
 Woollen comforter, 333
 Working woman's chemise, 350
 Wristbands and collar, 373
 Wristbands for nightshirt, 396
 Wristlets, 312

YOKES of nightgowns, 370

NOV 2 - 1942



